

VOLUME XVIII OCTOBER, 1900 NUMBER 10

THE ETUDE

WITH SUPPLEMENT



ORGAN FANTASY—GEO. VON HOESSLIN.

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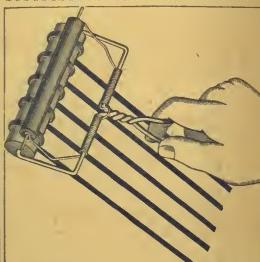
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VOL. XVIII.

PHILADELPHIA, PA., OCTOBER, 1900.

NO. 10.

THE ETUDE.

A Monthly Publication for the Teachers and
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SUBSCRIPTION RATES, \$1.00 per year (payable in advance).
Two Subscriptions for \$1.50. Three Subscriptions or three years in advance, \$1.00 each.
Single Copy, .15 cents.
Foreign Postage, .75 cents.

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is the most congenial and under whom you can do the most and the best work.

isiderable experience. And the statement is just about true. A great many of our pupils have just that idea.

Some one has said that every new truth comes to us with a shock. Now, then, for the shock! If any teacher who may read these lines should chance to have a pupil who is pursuing his work on the line of the last mentioned, let him, himself, be to blame.

The pupil comes to the teacher for help; if his ideas were crude he had a right to expect that they should be gradually refined; if his ideals were low, he could confidently hope that his teacher would raise them; if he thought ignorantly of music, he had reason to expect that knowledge would be given to him; if he were lacking in mental power in relation to music and music study, he still dared to hope that his teacher would help him to learn to think.

It is an oft-repeated statement that the aim of all education is to build up character; that is easily accepted by all pupils. No doubt they think they are important in character. But are they so? Are they worthy of the name? Is there any good reason why a teacher who can perform well is good? Is there any good reason why a teacher is better? A teaching teacher is much to be preferred to a playing teacher. That is to say, many players undertake to teach because they can play, not because they have the rare combination of gifts necessary to make a good teacher.

Now what a pupil wants, or should want, is a teacher whose mind is a storehouse of facts and theories and experiences, who is a good reader of human nature, who can analyze and illustrate, who can describe and explain, who can interest and enthuse the pupil in his work; then, after all, that if he is a concert performer of high grade, so much the better. But how many of the fine performers have all of those teaching qualifications I have mentioned above? He who teaches solely on a basis of his own playing abilities turns out pupils that are mere copies of himself; and pupils always copy a teacher's ways and peculiarities first,—his solid qualities later. And another item to be taken into consideration is the desire of a teacher in the temperament and disposition of the pupil, and with that the temperament of the private teacher. Some dispositions will affiliate together more readily as oil and water, and the result of an attempted union of them produces quickly the same as an attempted combination of sodium and water,—that is to say, a bust.

This matter of temperament should always be taken into consideration by parents. Some pupils will do nothing under a meek teacher; some nothing under an exacting and critical one. Perhaps only a trial will prove whether the combination of teacher and pupil is a satisfactory one, for it is a mistake to think that even a good teacher can be equally satisfactory with all pupils. Select the teacher whose disposition

is well suited to the seriousness and close intellectual and educational relation to the literature, art, and history which receive the thoughtful consideration of every enlightened person and community.

"I ONLY want to learn to play well enough to amuse myself and entertain my friends." A remark such as this has been made possibly to every teacher of con-

cealment. Will she then merely amuse herself, merely entertain her friends? No! a thousand times no! She will be an artist in life and thought; not a great artist it is true, but still an artist, who has learned to know music, and one who has gained the power to move and to help her friends to better and nobler thoughts.

These words are intended just as much for teachers as for pupils. The teacher must be open-eyed and ob-

servant of the attitude every pupil has toward music.

Wherein that attitude is wrong, it must be brought, by the teacher's help, into consonance with the true standard.

THE ETUDE

So soon as religion sees in music one of its most powerful means of expression, just so long will there be a difference of opinion about religious music—what it is and who shall write it.

This need not surprise us when we consider that the form of expression is bound to vary with character, temperament, and nationality, besides reflecting the degree of art-culture attained by the nation or individual. Where so many factors are involved it is evident that it is hopeless to look for identical results. Of two opposing types of religious music there may be an honest difference as to musical structure, worth of ideas, treatment, etc.; but, in general, there is not enough ground in common between the two to compare one to the disadvantage of the other as developmental music.

Those, for example, who find their ideal in the spiritual beauty of Brahms's "German Requiem" are apt to condemn Verdi's "Manzoni Requiem" as theatrical and insincere. Here they are in no consideration: the racial and temperamental differences between the Southern and the Teuton. The Italian feels, and then reasons—if at all; the German first reasons, and then feels. The art of the one is subjective, and therefore more or less dramatic and highly colored; the art of the other is objective, and therefore reflective and more sober in color. And this is true of their music, whether sacred or secular. Each conforms to the temperamental type which created it, and it is temperament or nationality which makes one appear more truly representative than the other.

The religious judgment may be expressed in terms of lower denominations. The musically worthless gospel hymn, the uncouth refrains of the Salvation Army, both distasteful and worse than meaningless to the cultivated musician, have undoubtedly religious value to ears and hearts closed by lack of culture to anything higher in music.

He who says that none but a churchman can compose religious music mistakes theology for religion. Schopenhauer says that one cannot have water without a pitcher. In other words, forms are necessary to embody spiritual truths, but have in themselves no more value than the pitcher apart from its office as a receptacle for water. Theology is the pitcher, but it does not make it神圣的. The most religious feelings often breathe from the music of those who in no sense of the word are theologians or sectarian in belief. Bach, that sturdy Lutheran, glorified the Roman Catholic ritual with his "Mass in B-minor." Inspired by the universal spirit of religion he lost sight of merely theological bounds and created a work which, though belonging to an alien communion, remains the greatest monument of his genius.

There was a time, a number of years ago, when rural communities gave enthusiastic attention to music, in this case vocal. The old-time singing-classes, conventions, and normals did a good work in their day. But when they have gone from us, in many sections of the country, it is hard to find their places? It seems that a piano or organ may be found in many of the homes, which is an indication that there is an advance in individual training, and in the musical resources of the home. But the smaller towns have little to interest the people as a mass, to rally them to the support of music in a general way.

In the cities there are concertos, opera, festivals, lectures, recitals numerously; but this cannot be paralleled in the country districts. If music in the United States is to make the progress we all wish for, some way must be found to create and to develop the general interest of the people of the country districts,—some form of organization which will work up an enthusiasm equal to that aroused by the old-fashioned singing-school. The church choir and small choral society scarcely meet the demand. They are not general enough.

We have frequently written about the personal relation of teacher and pupil. There are many phases of this relation. The teacher is to be more than a

mere guide-post. Although he should not, perhaps, take the pupil by the hand and lead him all along the way,—that prevents the development of independence,—still he should always be at hand to encourage the drooping spirit, to supply a stimulus to reanimate the flagging powers.

It is not an easy thing to give encouragement wisely, in such way as to bring out the result desired. Some recent writers think our attempts to make them appear slight and lacking in force. Others need a great deal of encouragement, and think the teacher is negligent if he does not give frequent commendation. Some are distrustful of their own powers. Such persons are wonderfully helped by genuine sympathy, by an attempt on the part of the teacher to get into the pupil's place, and thus to value the difficulties peculiar to the latter.

It is never wise to tell a pupil: "Your task is not hard; you can easily do it." The difficulty is a real one to him. Tell him it may be difficult, but that you have faith in his powers to overcome if he applies himself with diligence and wisely. The difficulties peculiar to music study have been mastered numberless times before, and can be again. It is at least the equal of the average pupil in ability; let him prove himself also in courage and ability. It is your business to supply the encouragement, the incentive to diligence and the knowledge that leads him to work wisely.



E. T. L.—1. There are three distinct principles involved in the "Reed Organ Method." The moral or visual effect of the instrument to the eye is the third; the actual appearance of the printed page; the technical, which depends upon an analytical reproduction of the fingering, touch, and phrasing; the aural, which depends upon the power of selection of the material. The Reed Organ Method claims to be the only method of memorizing combining in an equal degree all three principles. The advantage claimed for the clavier in this connection is that it separates the technical from the aural, while the Reed Organ combines them. The Reed Organ Method is the only method of memorizing combining in an equal degree all three principles. The advantage claimed for the clavier in this connection is that it separates the technical from the aural, while the Reed Organ combines them. The Reed Organ Method is the only method of memorizing combining in an equal degree all three principles.

2. After a pupil is sufficiently advanced about the end of Grade II or the beginning of III, it is an excellent idea to have him play Grade I, so that greater care should be taken to connect the tones so as to make the execution as smooth as possible.

3. The "Graded List of Pictures and Cabinet Organs."

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197. The "Graded List of Pictures and Cabinet Organs."

198. The "Graded List of Pictures and Cabinet Organs."

199. The "Graded List of Pictures and Cabinet Organs."

200. The "Graded List of Pictures and Cabinet Organs."

201. The "Graded List of Pictures and Cabinet Organs."

202. The "Graded List of Pictures and Cabinet Organs."

203. The "Graded List of Pictures and Cabinet Organs."

204. The "Graded List of Pictures and Cabinet Organs."

205. The "Graded List of Pictures and Cabinet Organs."

THE ETUDE



SCALES IN DOUBLE THIRDS.
FREDERIC V. JERVIS.

SCALES in double thirds are excellent practice for physical development of the hands. In order to play scales in double thirds with smoothness, perfect equality of finger-action must be developed. When two fingers rise at the same time, one is apt to start in advance of the other; this fault may be quickly overcome, and both fingers trained to start at the same instant by practicing on the Virgil clavier, using only the up-clicks at first; when the two fingers rising produce but one click the up-action and start are accurate. When this accuracy is established, then the fingers, practised with both hands playing, will show trill and double trill faster than can note to the best of the metronome at 60. If this slow trill is played perfectly legato, the up-clicks of C and E and the down-clicks of D and F will blend, and only one click be heard. When a perfect legato can be played with all fingers, practice the scale in double thirds, bringing the up- and down-clicks together wherever it is possible. A perfectly even scale in double thirds requires, in addition to accurate finger action, absolute control of the arm, as when a crossing is made if there is not perfect arm-control the crossing fingers produce an accent, and thus render the scale uneven. This can be overcome by practicing the scale with accents, followed by the same scale without accents, making all the tones perfectly equal.

THE LANGUAGE OF MUSIC.
MADAME A. PUPIN.

THERE are some teachers who make a practice of always using musical terms in their lessons, even with the youngest pupils. They say forte and piano, instead of loud and soft; they remark at the beginning of a piece—"this is an andante," or "this is an allegro," as if it were a matter of course that the pupil should know the tempo of a piece. The pupils hearing these musical terms constantly used, come to understand them by degrees, without the effort of studying them, as the child in his home adds to its vocabulary by naming the words it hears.

The teacher who has this commendable habit generally aims to pronounce these Italian words as they should be pronounced. Those who do not understand the pronunciation of the Italian language may find an approximate pronunciation in any musical dictionary, where the proper syllable to accent is also designated. Every young teacher should have such a dictionary. The purchaser of a musical dictionary must seek an edition that gives the accented syllables as well as the pronunciation. The young teacher who has not previously learned the meaning of the foreign words, sprinkled over the music pages, will find that trying to teach them to others is a very easy way to learn them one's self.

MODERNITY.
HARVEY WICKHAM.

Most young instructors use a great deal of classical music, of a more or less ancient type, for teaching pieces. I am speaking now of young instructors who are also competent, educated musicians, with a complete course under well-known masters to their credit. There is a certain mind—what musician does not? They have themselves been fed upon it, and they naturally conclude that it is the best mental food for their pupils.

If these all belong to a sufficiently serious and studious type, all will go well; but for the vast majority,

modern compositions will do immeasurably better. I am not speaking of modern trash, nor of the grade of teaching which has to bother with trash.

But did you ever stop to think that you must be a bit of an antiquarian in order to appreciate the art of a past generation? The public and the average student, be they never so musical, are anything rather than antiquarians; and a certain depth of content with appeal to them in the dress of a modern style, which does quite escape their ken if lost in the mazes of an obsolete or even slightly antique mode of expression.

In other words, you can interest your listeners and your pupils in more significant music, if you do not add the burden of quaintness to that of depth. Use classical music by all means, but do not neglect the fine compositions of to-day.

STRICT TIME.
J. S. VAN CLEVE.

THESE upon strict time needs to be preached and repeated constantly to our students. As the clergyman often takes two texts with which to fortify his remarks, let me take two quite contradictory authorities, viz.: the one from the "Old Testament" of Mendelssohn, the other from the "New Testament" of Chopin. Mendelssohn used often to exclaim: "Strict time is so pretty," and Chopin kept the pyramidal box of the metronome always upon his piano.

The present writer hears the other day one of his pupils recite (for the first time) the "Creole Song" from the Preiser edition of the "Heller Studies," and the three eighths before the bar were every time taken very briefly; then, the bass-note was assigned more than its just value—i.e., an eighth, quite a dotted eighth, or more; after which the remaining eighths of the rhythmical design followed and went on their way rejoicing in their exact amount of time. This figure thus indicated comes so continually in this piece, that the whole sounded tipsy, and the cork-screw gait of the rhythm was unceasingly indi-

cated. The whole of the lesson was to all intents and purposes devoted to eradicating this gross defect, and as the old-time superstition held that the mandrake utters a groan and a shriek when it is wrenched from the earth, it may be said that this imp of "bad time" came out of this particular pupil with pain, with tears, with anguish both of teacher and pupil.

WHEN TO BEGIN PIANO LESSONS.
CARL W. GRIMM.

THE proper time to begin instructions is really whenever the young desire it. But not every desire for taking lessons is a positive proof that the pupil is willing to continue when the very first difficulty is met with. The wish to take lessons may simply mean the gratification of sensuous enjoyment of tones. He who wishes to learn music must have the pay to his feet, and that is hard work. It is a great natural law and cannot be evaded. No matter how great the talent, the pupil will have to work in order to develop the riches latent within him. Even Bach, and he was a genius, said what he learned he acquired by indefatigable labor.

It is the correct principle of a good method to make things pleasant and agreeable, but the great fault of many pupils is that they want to be entertained always and never exert themselves. Taking lessons means also to submit to some discipline, and, to insure success, the adhering to it.

I would advocate to have the pupil pass one year in school before beginning music lessons. Then he will be able to read and figure to some extent. The majority of children go to school when they are six years old; let them begin music when they are seven.

They ought not to begin later than eleven, because, after that age, the hands and fingers are apt to remain less supple. In piano playing, not only the brain, but

also the fingers, have to be trained. The latter is the least interesting, but almost the most important. Von Blilow said: "To be a piano player you must above all, have technic."

PIECES FOR SOCIAL USE.
WILLIAM BENROW.

WE cannot always choose our audience. We can rarely seize just the right psychological moment of esthetic sympathy between audience and player when we hope to be best to play any given piece. How often we hear it said: "I did not care for —'s selection." The old people like the old, and the younger want the latest. And the pupils like the preacher, must be able to bring forth from his treasures "things new and old," and of such character as range "from glee to gavotte, from lively to severe."

The following is suggested as a workable experiment for social (not concert) use. Except under most extraordinary conditions, let the selections be short. This will not weary either the player's memory or the hearer's attention.

There have three pieces thoroughly in the memory. One should have a broad substantial character, the second should be of a melodious songful nature, and the third of a gay and sprightly turn. These three types have stood the wear of centuries in the sonata forms. Let each piece have its own distinctive character, "flat" or "fowl," or good red "hering;" but not a hash of all.

Begin with the broad effect, as it will steady your nerves and give you a feeling of mastery and certainty that will be reflected in the attentive attitude of your hearers.

If this is short and well done, their appetite is whetted for more. For your second effort a tender or graceful song without words will appeal to them with a more intimate warmth. This done, they will want and may ask for something more lively, and their conditions are ripe for you to lead them a merry round with your third piece full of spice and sparkle, swing and sweep. Then stop.

LABOR SAVING DEVICES.
THOMAS TAPPER.

NOTHING is so attractive to the overworked teacher as the alluring sign: "Here is a method that requires no labor!" But close inspection will show us that the statement falsifies everything in education. It says that a teacher who knows little may instruct a child who knows nothing, by appealing to its highest nature. Despite its pleasant sound and appearance the teacher comes upon the truth in time, and often with a cruel bump, that skill comes from labor; direct, forceful, sequential, and exact labor. No method may ever succeed, and no method is entitled to a grain of respect, that does not base its entire working scheme on serious study.

Even when this is presented along the line of argument, that to educate the child we must please him, it is yet incomplete and misleading if it does not demand as well as please. In every art and science there are truths to be regarded, facts to be learned, abilities to be formed. The more the teacher infuses these with the spirit of freedom and pleasure the greater teacher she is, but she is not great if she merely emits them.

She will recognize from the conditions about her that the first necessity is to set the child into action. On action that is well directed, correct, and logical she learns to depend. And she will soon realize that this attitude on her part means labor. Not only the child may not learn without labor, but she may not teach him without labor.

But it is its own reward. The labor she and the child expend is returned to the worker in the form of character, the one essential aim in education.

KEEP a reverence for the old masters and a warm heart for the new.—Cipriani Potter.

THE ETUDE

COMMON-SENSE IN MUSIC.

J. S. VAN CLEVE.

WE learn from physiologists that the atmosphere which we breathe day and night, waking and sleeping, is composed of one-fifth the vitalizing, fire-breeding oxygen and four-fifths of dull, quieting, stifling nitrogen. Were this atmosphere all oxygen, we should soon burn out our lives with a mercurial, heat destructive, rapidity. If the atmosphere were nothing but nitrogen, our lives would endure only long enough to produce smothering.

We may find here a metaphor of our lives as musicians. Heat is the quick, inflammable spirit, no sensitiveness to stimulation; tempestuous enough to make him appear eccentric to the more prosaic and placid classes of men should not be a musician; yet, on the other hand, he who is a mere bundle of impulses, fancies, vagaries, moods, will never attain to that which is high and noble, will never round out to the grandeur of a true musician; for a true man is his heart's attention.

This curious law of opposites, countering each other, yet affecting, by their vigilance and mutual distrust, a wonderful and smooth operation of progressive life, we find pervading the universal frame of things, both things material and things spiritual. Thus, day and night, waking and sleeping, sunshine and cloud, seed-time and harvest, birth and death, joy and sorrow, high tension and relaxation, all forever chase each other in ceaseless rotation.

Many foolish or at least idle questions are asked by musicians as to why their lives are not thus so as to brighten up with their feelings, but still more questions still more foolish are asked by the surrounding world of non-musicians concerning them as to why they are not this or that or some other imagined thing. The first rule never to be lost sight of either by musicians in judging themselves or by the world in judging them is this: The musician among the children of God is unique, but not exceptional; he is blessed, indeed, with much peculiar happiness, but he, like all others, cannot be said to exist for himself alone, certainly not alone for the ends of self-gratification. The regnant influence of nonsense in the lives of many musicians from the highest to the lowest has been at times deplorable, and worse of all, when we read of the eccentricities and foibles of our greatest masters, the tendency is to copy them faintly in our own lives and doings. Thus, that which was a particular hobby of one becomes, in the grafted form, a general vice.

We, as representatives of a most mystical and most beatific art, ought to cultivate a sense of high-minded self-reverence, which is as different from self-conceit as the Koh-i-noor is from a cheap lump of cat-glass. The musician should, first of all, strive to impress everyone he meets with the idea that he is a man, a man with ballast, a man with something to do which he believes with all his heart to be worth doing, and that he should insist upon having the respect of the community. To do this, a few simple and obvious rules are needed.

First, one must carry himself as a man of culture, avoiding equally a pedantic display and a slyly vulgar gravity.

Second, one must sedate without gloom, and general without frivolity.

Third, he must show a becoming diligence in attending to all his engagements, whether it be to give a lesson which has a fee attached to it or to contribute a gratuitous solo at a charity concert.

Common sense is often said, in a spirit of paradox, to be the most uncommon thing in the world. However this may be, it is the most desirable of things to make the inner substance and frame-work of a human being. By common sense is meant that sort of judgment as to values and relationships which will save one from chimerical and visionary estimates—such as will work disaster. The supreme figure in literature which symbolizes the opposite of common-sense is the dis-avised knight of La Mancha, Don Quixote. His redoubtable squire, Sancho Panza, is usually taken as the type of common-sense, and so in a certain low and material and prosaic way he is, but if we should say that he embodies vulgar sense it would be more accurate.

A musician's common-sense may be illustrated and exhibited in many ways. For instance, if, because he has a sensitive temper, easily stirred into irritation, he should therefore play little or no violin upon that disposition, judiciously himself by the example of Beethoven, whose sudden and violent glyzures were phenomenal and prouval, he would be lacking in common-sense, for, by such a foolish he would never suggest Beethoven to anyone but himself, and he most certainly would sooner or later plunge himself into some gulf of childish anger where he would founders as pitifully and helplessly as a fly in a treacherous goblet of sweetened poison.

Again, we often read of the arrogance of Liszt, who

at times made an assertion of the dignity of his art, and of himself as a representative of it which was noble, and even divine, but at other times, especially when stung by petty jealousies, gave way to childish churlishness of small irritability and displays of vanity not in the least calculated to command our respect. That Liszt was a power does not justify you.

No doubt the power to catch the wondering admiration of the general public has a market-value, but it is a value which is only operative in rare instances, while the attempt to attract success by any poor, diluted imitation of the skillful power can only cause the musician to be less respected by other people of intellect than he is now.

It may be found here a metaphor of our lives as musicians. Heat is the quick, inflammable spirit, no sensitiveness to stimulation; tempestuous enough to make him appear eccentric to the more prosaic and placid classes of men should not be a musician; yet, on the other hand, he who is a mere bundle of impulses, fancies, vagaries, moods, will never attain to that which is high and noble, will never round out to the grandeur of a true musician; for a true man is his heart's attention.

It is a lamentable fact that our art is but faintly and dimly recognized as yet among the great forces which work for the betterment of mankind. As a vocational case in point it may be recorded that a few days ago a young man, Alfred Huthard, called "A Little Journey to the Home of an English Poet," I found this, while telling us that he was born Alfred Tenison, Elizabeth Barrett Browning, Ahabra Lincoln, Charles Darwin, W. E. Gladstone, How about Fredrich Mendelssohn and Frederic Chopin?

When starting out to make a career as teacher in any American city, great or small, but especially the latter, a young man should say to himself: "I will ally myself with the educated and well-behaved people of this place, and I will eschew the ignorant and ill-educated, except so far as I may be of value to individuals striving to climb out of those dissipative vices."

We, as representatives of a most mystical and most beatific art, ought to cultivate a sense of high-minded self-reverence, which is as different from self-conceit as the Koh-i-noor is from a cheap lump of cat-glass. The musician should, first of all, strive to impress everyone he meets with the idea that he is a man, a man with ballast, a man with something to do which he believes with all his heart to be worth doing, and that he should insist upon having the respect of the community. To do this, a few simple and obvious rules are needed.

First, one must carry himself as a man of culture, avoiding equally a pedantic display and a slyly vulgar gravity.

Second, one must sedate without gloom, and general without frivolity.

Third, he must show a becoming diligence in attending to all his engagements, whether it be to give a lesson which has a fee attached to it or to contribute a gratuitous solo at a charity concert.

Fourth, he must be business-like in all his dealings, making his agreements clearly and definitely, then presenting his bills with frankness, but with neither undue haste nor with a slack carelessness. It may, in some minds, seem very artistic to be careless as to the money one is to live upon, but the dreamy genius who fails to collect, and who gives a pettily sum six times the time paid for is most certainly not a good business man. He should be prompt in paying his debts or later borrowing money from friends and to annoy other pupils without cause. The banker whose daughter you instruct will respect you for presenting your just account on the day when it is due. There is something unseemly of Beethoven himself in treating the business side of his work in a business-like manner.

Fifth, he must present the appearance of a gentleman, and that means neither a silly, effeminate dandy nor a slovenly, vulgar ruffian.

Sixth, he must have all the wisdom and self-command of a clergyman in his relations with women, and must walk a bridge of distinction between the proper and the improper which is often as narrow as the ridge over which the Mohammedans were to pass. He would never suggest Beethoven to anyone but himself, and he most certainly would sooner or later plunge himself into some gulf of childish anger where he would founders as pitifully and helplessly as a fly in a treacherous goblet of sweetened poison.

SYMPATHY. There are two good reasons for this, one exoteric, the other esoteric. The esoteric one, which is the higher, is this: He will thus secure that constant stimulus toward serious and high living which needs, not more than other men, but just as much. The exoteric reason is this: That nothing so soon stamps a man as a serious and worthy member of society as connection in a regular way with some religious body.

WHAT IS A LESSON WORTH?

BY DR. HENRY G. HANCHETT.

MANY a dollar has been wasted by music pupils through consulting a teacher whose line of work was not adapted to the special needs of the pupil. Many times has the advice been given to have beginners start their work with "the best teachers." In the case of people of abundant means this has been attempted often by sending their little children under ten years of age to teachers of national reputation commanding five dollars an hour for instruction.

It would seem almost self-evident that no child of such tender years is capable of receiving five dollars worth of the instruction of any teacher in an hour. The teacher may be worth the money, but there are thousands of faithful and wholly competent persons all over this country who are glad to give lessons for a dollar an hour or less, who can do everything for any beginner that the pupil can possibly require for many months. It takes much study, much talent, and some maturity to fit one to gain all that an artist teacher can put into a lesson. A pupil who needs to be corrected on points of rhythm, pitch, or length of touch cannot possibly derive more than a tithe of the benefit that a young artist will find in working for an hour with, say, Dr. William Mason, or Mr. William II. Smith.

There is a well of traditions, of peculiarities in treating a certain passage by distinguished artists, or of variations in the touch or in the conception, of relative importance of different interpretations; and they can tell it in a way that will infuse new life and meaning into the passage, new enthusiasm and significance in the playing of the pupil, and that will remain with the pupil for years as an inspiration. But the greatest of artist teachers cannot think of tell such things to a pupil whose crude and stumbling performance requires criticism on the lowest plane—the plane upon which the multitude of competent teachers already sit.

Fourth, it is an arrangement the pupil should know what she requires and should go to the teacher whose specialty it is to give exactly that; but as such an ideal arrangement is hopeless, the teacher should endeavor to know just what he does best and should accept only such pupils as can profit by what he is adapted to teach—all other pupils he should advise to go elsewhere. A number of the greatest teachers are using assistants now to enable them to do precisely such work.

A lesson is worth to the pupil only what she can get out of it, and it is for the teacher to charge five dollars for a dollar lesson, and no less so to seek a cheap teacher who will sacrifice himself in the work of a pupil who will go farther and result in far greater and longer-lasting benefit. There are thousands of piano lessons given every year in this country that would be expensive at twenty cents. There are many lessons given also in this country that would be richly worth ten dollars each to those who need the inspiration and help that are to be found only in lessons from masters.

BOTANISTS find great delight in picking flowers to pieces. Others are content to enjoy their beauty and fragrance without dissecting them. So in music. One listener thinks only of the skeleton and form, and gets his enjoyment from that. Most people, however, just absorb it as they do the air and the sunshine. Which is the better way?

THE ETUDE



By W. S. B. MATHEWS.

"Can you give me, through the columns of THE ETUDE, the correct position of arm, wrist, and fingers for scale-playing? What I want is the correct position when the hand is in motion, and especially when at the extremes of the keyboard.—G. H. D."

Fingers curved, back of hand level in every direction, the weak side as high as the strong side. Hand and fingers parallel with the keys; i.e., the hand so held that the weak fingers are at the same angle to the axis of the keys, instead of lying across several keys. The fingers are neither much nor low—about usual five-finger position. As compared with the forearm, the wrist turned out a little, toward the ends of the keyboard, in order to give the weak fingers a fair chance. When the wrists are turned inward, the strong fingers have all the good chance and the weak ones have to play across the keys. Arms near the body, or carried out away from it, according to where you are playing. When the right hand is high up in the treble, the arm hangs away from the body far enough to support the hand in the playing position above described. The same, in reverse, is true of the left hand when low down in the bass. In short, keep the hand and fingers straight with the keys all the time, and carry the arm wherever necessary in order to secure this support for the hand. Scale position of fingers is precisely the same as a good five-finger position; fingers curved, knuckles a trifle higher than the second joints of the fingers, and wrist a trifle lower than the knuckles. * * *

"I wish to ask a few questions concerning 'Touch and Technique.' First, as to the material. I find the early forms of the two-finger exercise practicable enough as far as No. 6, but after that I find a good deal of difficulty. How can I overcome this difficulty?

"The second question is this. How are we to overcome the difference in the strength and agility of fingers? Are we to have the strong pairs play an strong and as fast (in fast forms) as they are able, and then do the same with the weak ones, bringing them as near as possible up to the standard of the strong fingers?—R. S. L."

Your difficulty probably arises from inability to manage the high speed suggested in Nos. 8, 9, 10, etc. The fast forms are attained most easily upon Mason's sequence principle, although I do not apply it to the slow forms. I give two counts to each note in all the slow forms, clinging arm touches, and hand and finger strokes. There are severalized forms, represented by forms of the hands, which are not required. They consume great nerve force and require a certain time for recuperation. Then when you come to the fast form, say No. 6, take it in eighths, at about the time marked, 138; when this is done with the requisite looseness and exact doublets, play ing four notes to each beat, like No. 8 or No. 10. The secret of the speed is perfect looseness, very small motions, fingers close to the keys, and an effort to exactly double a time which you have found leisurely enough. Mason accomplishes great things by this sequence principle. It is, after all, his most important contribution to the acquisition of velocity. The velocity exercise so called (Nos. 17 and 18) can also be tried.

Mason directs that you take first of all the weak fingers, but I have used differently. I take first of all the strong pair and then I divide them into four touches, the four forms that I use (clinging, arm, hand, and finger elastic, and light and fast). Then a weaker pair, and require of them the same strength as of the first, the same power of tone, and the same speed. Of course, you have to work hard, but if you

know what you are after and put hustling work (in fast forms) before everything else, you will easily get it. The ear helps amazingly. The great majority of pupils fall by playing too hard in the fast forms. Remember that all the tones are light. A very loud fast passage is extremely unusual, even in concert playing. For speed the muscular condition is perfectly important and lack of resistance, and mentally to think of large units. Think of the group of sixteen tones. Do not think of one tone in fast playing. This is all there is of it. Do not give up the ship. The weak fingers simply must learn to get around as fast as the strong ones. Is willing to practice.—M. U."

About how high from the keyboard should the arm be raised when finishing the up-arm touch?

"Is it necessary to use studies in phrasing or velocity when using your 'Standard Graded Course'? What course would you advise for one who has but two years to give to the study of music? When making a rest should the hand remain up away from the keys all the duration of the rest, or should it fall back again upon the keys? Can you give me the name of a folio containing all or most of Strasburg's compositions? Are the Strebbog compositions considered standard? When the right hand has a chord and the left hand also a chord, but preceded by an octave grace-note, should the right hand come in with the left hand chord or with the grace-note? Will you please explain the difference between a mode and a phrase? And can you tell me of a book which will enlighten me?—Sister M."

It is not necessary to spring up more than four inches or so in making the up-arm-touch of chords or single notes. When there is difficulty in getting a real action of the arm and trieps muscle I often hold my own hand up ten inches or more above the keys and require the pupil to spring up with such force as to hit it. This secures the arm effort, which often eludes the quiet kind of pupils; later on when the trieps get to work, diminish the distance.

The Standard Graded Course is thoroughly practical; but such collections as "Studies in Phrasing" will be very useful indeed, because they epitomize the material upon the poetic and musical side, and contain just such music as the students would not of their own accord select. I do not think you need velocity studies. Better do the work with the Mason material, and supplement by the aid of brilliant finger pieces. The pupil having but two years to give to the study of music ought in some way to be able to play the fourth and fifth books of the "Standard Graded Course," and books I and II of "Studies in Phrasing," besides several pleasing pieces. This can be done; but the teacher will need to be wiser than a serpent or she will not be so harmless as a dove.

Strasburg was a Belgian hack composer, I believe he was Godberius. He wrote under three pseudonyms: Strasburg (his own name reversed), Lodewijc and Levi. He published about 1200 pieces, and I have no doubt that in one book and hope I never shall. They belong to the lighter and most ephemeral of material.

With reference to your question about the chords with a grace-note low in the bass, practices differ. I suppose the best mazur will be to take the bass octave a trifle in advance and bring the chord together. I consider that it always has a bad effect to bring in the middle of a chord after the two ends have been heard. This is no reason why Dr. Mason or any other clever musician might not instantly write an example where the best effect would be just this one which I dislike. Practically the bass grace-note is an anticipation, made for the sake of having the bass and at the same time a full chord.

Your question as to motive I answered here before, saying that any phrase is an idea, but an idea is not a theme unless the author chooses to harp upon it. A motive properly is not a complete phrase, or if a phrase, not a structural phrase. I think it is as clear

in my "Primer of Musical Form" as anywhere. It is also treated in the "Primer of Music," by Dr. Mason and myself.

* * *

"Will you please advise me what to do with a pupil, 22 years of age, a young man, farmer, who cannot bring his playing up to the proper speed? I gave him your Grade 2, and tried to give him exercises for Mason's 'Touch and Technique,' but he could see nothing in them, and dislikes to practice them. He really cares for nothing but popular music. Is willing to practice.—M. U."

Thanks to your particulars (some of which I have omitted), I think the case is clear enough. First of all, you have not done badly with him. Such a person has to work hard to get his hand mollowed up and made responsive. Nothing else will do him so much good as the Mason two-finger exercises and arpeggios, particularly in the form of No. 6, in the arpeggio hooks to the extent of about forty minutes a day, metronome about 72 to 80 for quarters. If you go about it well, he will get the speed after a little.

The great difficulty is to make him go light and keep the time, no matter how many notes he misses in the thirty-seconds. Then go back and put them in by practicing the eighth and sixteenths staccato, four times each, then proceeding to the thirty-seconds with as loose a hand as possible. You may have to attack the speed from another point of view, by playing the velocity exercises on page 16 from one note over an octave to one note in the next octaves. He will get this in a little while, and when he has it he will be able to play the thirty-second No. 6.

There is no other way to get the knack of speed so easily. It is little short of miraculous in what it will do. For thirty years I have undervalued this expedient of graded rhythms only to find at this late day that it is, in fact, a wonderfully productive piece of material and vastly more feasible than I had thought. After working at arpeggios a month, try scales with graded rhythms (quarters, eights, sixteenths, and thirty-seconds in exact time), metronome about 72, and you will come at speed from another point of view. Meantime go on with the grates and put in now and then a pleasing piece. (See "Graded Recreations.") There is no better way. None shorter, none more interesting. I do not know what foolish notions he may have picked up about Mason, but any most casual observer can see that Mason leads to mechanical exercises all the mental elements of interest and musical effect possible; and his exercises are musical concertos as compared with the grinding subtilities given us from other sources.

* * *

"There is a young man of 22 who wishes to take up the study of the piano with a view of being able to play his own accompaniments later on when he gets to be a singer. He can manage hymns now but he has picked them out. How is he to go to work to learn to read them faster and to play them with ease?—F. F. O."

What he has to do is to get hand and keyboard freedom, mind freedom to follow the music with little attention, and eye experience in finding out what he wants to do.

Hand and keyboard freedom by the use of Mason's arpeggios, liberally applied; two-finger exercises a little, ten minutes or fifteen a day; and as good studies, such as Grade II, and then III and IV. Meanwhile he had better study harmony in order to be better up in chords and harmonic sequences, of which his accompaniments will be dependent. You can teach him the chords in all keys. Probably this part of the work can be done more thoroughly at small expense by taking him through Pauston's "Keyboard Harmony," in which every formula of chords is carried out in all keys. It is a wonderful book and system.

If you work out whatever presents itself to you, the law of attraction carries you at once to larger activities; this is the way to be successful.

THE ETUDE



JOHN S. VAN CLEVE

an opportunity to reiterate it: Never make any work at the keyboard entirely mechanical, and never make it entirely musical. I mean, even in the hour when you are working at technique, take a few moments to play some music, never so far forget yourself in the delight of making beautiful music that you neglect to return frequently to the technical formula.

This notion, which is almost identical with the notion of the technical formula, is the technical formula. As far as your musical development goes, the minds of beginners,—viz., that there must be first a long horror of terrible technique, then a long luxuriating in the delight of making beautiful music that you neglect to return frequently to the technical formula.

As for a course of studies, so rich is the pedagogical literature of the piano in our epoch, thanks to the devotion of many earnest and talented teachers, that it would be difficult to go wide astray. Be careful of this, however, that you secure some one of the hundred or more technical books now circulating, which are either the exposition of the subject of piano pedagogy by a well-known artist or the revision of some old-time favorite.

And your little daughter ten years of age, do the work for her in much the same way as you do it for yourself. One caution is always to be exercised in treating the mind of the beginner: That there must be a constant sense of getting ahead, and if this getting ahead be like the slow, gentle, noiseless advance of the old-fashioned canal-boat, all the better. "Never rest, never hasten" said that wonderful poet and thinker Goethe, and that should be motto of every music student.

For your little girl, take three parallel lines of work: (1) a course of exercises in the phonetic elements of piano-language, such as permutation groups, trills, slow, of course; scales, arpeggios, two-voice work, and the like; (2) a set of graded studies so succeeding each other as to advance by an unconscious inclined plane of difficulty; and (3) pieces of music well within her technical power. In this last particular, and in the others too, for that matter, you certainly can find no better guide than the one which you so appreciate, viz., THE ETUDE.

W. E.—Your cause appeals to me in more than one way. I am glad to find another striving to secure knowledge in remote seclusion under difficult circumstances; but, on the other hand, your question appeals to me in a musical stand-point with which I cannot but strenuously disagree. Undoubtedly I would not try to dislodge you from securing what knowledge you can, for musical attainment is worth making, although we provide you with relative littleness; but the error you make is in trying to do quickly that which is fundamental to all musical attainment. Thus in the art of vanishing, there are after all something of a mystery. The thing really to do is to learn the theory of music in the regular way.

True, some of the older theorists, more especially old Dr. Marks, did carry out the Latin proverb, *festina lente*, "make haste slowly"; with a vengeance. He, in his world-renowned book, laid altogether too much stress upon the "slowly," but educated music teachers are concise and direct. The thing for you to do is to take a regular course of theoretic instruction under some one of the various gifted musical thinkers who are now engaged in giving theory by heart.

Since you say that you can command but one hour a day, I would advise you to use that hour during a month or more almost wholly in strictly technical exercises. This must, however, not be made perfunctory; that is, you must not sit down to get through just so many repetitions of a group of notes or to fill just a certain amount of time, but much and every act must be accompanied with the most intense and deepest thought, must be dissolved in the liquid solvent of attention as the physician dissolves his medicaments in pure water. Then little by little you must take more and more time for the performance of music. This, however, bear always in mind, it is a doctrine which I think so vital that I never let slip a malady known as the "swell-head"; and so even a little knowledge is good.

Now to come to the point more directly: A true musician does not know the key of E-flat well, and the key of B-natural imperfectly; the chord of the

dominant upon G familiarly, and the same chord on G-flat poorly; but to any properly educated musical theorist all the keys are equally familiar, or very nearly so.

To be sure, if you have much occasion to play with orchestras who play marches, quick-steps, and the cheaper grades of music generally, the few component chords of the keys of B-flat, E-flat, and A-flat will gain a certain undue familiarity, but the way in which these three chords get into your mind with their real significance and relation is to go to work and get at the root of the chord idea as taught by any theorist of standing.

As to your not comprehending the relation of the piano to the comet, I do not wonder. The fact is that the way in which the orchestral instruments go each in its own way, one playing always in the key of C nominally, whereas it may be really any of the keys, and the clarinet of the three kinds playing every one below it where it really sounds, can only be explained as one of those anomalies of nature and of technology which are to be expected in music and in the arts. These anomalies retard the progress of the learner. The subject is too large for me to expatiate adequately upon here. I advise you to obtain a primer of orchestration and dig into it diligently until you get at its laws. I repeat, if you really desire to know a little of the divine art, even as an amateur, take theoretical instruction, even if you can afford to take the lessons but slowly, or pay few of them.

[See "Question and Answer Department" for a complete answer to the above question.—EDITOR ETUDE.]

M. C.—As to the rule about the sitting at the piano, I well remember when my then piano teacher, the renowned theorist and musician of Boston, Mr. W. F. Aptoph, discussed this very subject with me. There are three notions as to the elevation appropriate and advisable for the piano: (1) those who sit very low, thinking it will facilitate music-making; (2) those who sit in a small degree retard the progress of the learner. The subject is too large for me to expatiate adequately upon here. I advise you to obtain a primer of orchestration and dig into it diligently until you get at its laws. I repeat, if you really desire to know a little of the divine art, even as an amateur, take theoretical instruction, even if you can afford to take the lessons but slowly, or pay few of them.

ACCORDING to Veron, the French art theorist, our pleasure or interest in art work is of a twofold origin or nature. First, there is the gratification afforded by the work itself; second, there is the pleasure derived from the study and sympathetic reception of the artist's own individuality, whether composer or executant. That music in which the composer's innocent feelings—his very self—is not thus recognizable may be regarded in degree but as so much formal and lifeless arrangement of mere sounds; while, if the executant artist, the representational medium, be not likewise called upon for this self-renunciation, we might fairly presume that the mechanical reproduction, by some phonographic instrument, of a Beethoven movement, should be just as interesting as art.

The two divisions given afford us a starting point in our study of musical compositions as works of art. "Positive value" is not to be learned by desultory study, but by comparison of the best models. The individuality of the composer and executant is learned by a critical study of history and biography, and in the case of contemporaries, by hearing the composition played by the great artists.

THE ETUDE

RESTLESSNESS AND REPOSE.

T. R. N. PENFIELD.

In musical analysis the first classification that we make is the distinction between the point of repose and the point of tension. At the former the ear may rest, at the latter not so, but the movement must go on. The former is represented by the accord, satisfaction in itself, and although it may pass on to something else it does not necessarily lead on. The latter is the discord, in itself unpleasant, perhaps outrageous, yet always tends on into the accord and thereby necessitates motion. Herein lie the reason of *déjà vu*.

In fact, as is well known, the keen satisfaction resulting from the discord dissolving into the accord is the special charm of all music. The accord and the discord are equally essential to complete unity and continuity.

The former persons repose, the latter restlessnes. All music oscillates between the two. The former may be dominant, the latter may be more in evidence, but the irreconcileable conflict must go on till the coda is completed and the amen sung.

A piece of music all discordant is inconceivable, but equally impossible is it to construct an interesting musical composition out of pure accords. These may be strung together according to the best formulas, but when it is done the result will be as coherent as a rope of sand and as palatable as dash water.

As in composition, so in the whole onward march of musical development, we find continually that both restlessness and repose have their uses and are both essential to highest progress.

The man of nervous, fiery, impetuous temperament, full of energy and vitality, is the man to advance, to startle, and to dazzle. In composition a Berlioz, a Wagner, possibly a Liszt, is the man. In piano playing, Liszt, d'Albert or a Hanoverian. But if the world were all made up of Wagners and Liszts, of nervous energy and smart unrest, we would find little comfort and less enjoyment, and our insane saturnys and morpheus would soon be filled.

On the other hand, the man of quiet, elegant culture, of thorough finish and steadiness is the one to give us great enjoyment, but, perhaps, to put us asleep. In composition a Bach, a Haydn, a Mendelssohn. In pianism a Thalberg, a de Pachmann. But if the world were all made up of Mendelssohns and Thalbergs, of full cadences and restful effects, our appetites would be cloyed and we should die of pure sweetheats.

Neither element alone will furnish satisfactory music, in substance or in performance. Restlessness typified radiance, repose typified repose; and we may have a judicious mixture of the two.

One hundred years ago the most noticeable feature of the music of the day was its repose, its regular form, genuine melody, and scholarly development, with the three parts of the sonata form and the coda following each other as regularly and inevitably as the different phases of the moon. But the end must come, even to the sleep of a Rip Van Winkle. The world must advance; the world has advanced, and the century has witnessed the gradual development and assertion of restlessness and nervous energy. The romantic school of music broke down the bars of classical form and conservatism, and the free fancy has superseded the sonata, and this in turn has tended into the extravaganzas.

Now when the pendulum swings back it always goes too far. We have seen, so, with Wagner and Liszt setting the pace, we have seen their disciples and imitators trying to out-horror Horred, and to prove to the world that the secret of their success was in their iconoclasm and, if we may so call it, their skyrocketing.

Thus we find the discord sometimes glorified at the expense of the accord, and people are even found who claim to enjoy the luxuriations of a Richard Strauss. At the present time no one can deny that the discord is overworked, and that the lack of continuous and interesting melody in the ambitious music of the day

is a serious handicap and menace to real musical progress.

In fact we see many signs of serious revolt. It is not too much to say that the great popular success of the modern comic opera and vaudeville stage is largely a protest of the average musical ear against a modern school of opera and concert music which is, to it, meaningless and repellent.

That the whole thing will right itself in time no one can doubt. That the throne of the accord will be established and that the discord will be appointed as chief and necessary servitor we may regard as certain, even if some ages be required for this transformation and development. Meanwhile it is for us to take notice that while the tendencies of music, as of everything else in this world, are into the state of quiescence and repose, as the mountain-torrent and the quiet brook alike seek the great ocean, yet all progress and advancement are based on restlessness, energy, and animation.

Indeed the two elements being incompatible, each is dependent on the other, each supplements the other, and the two units will do so more and more in building up a great artistic structure. In concert performance the pianists who have made the greatest success are men who, in addition to a superb technic and finely-developed melodic sense, have a nervous, often a fiery, temperament, but with their nerves perfectly under control; so that there is ever in their playing the effect of repose, confidence, and command.

Pianists no other man was so gifted in all these respects and consequently made so overwhelming a success as Ignace Paderewski. Godowsky may excel him in cleanliness and clearness of difficult passages, de Pachmann in the lovely cantilens, but we may go very far to find a player so well equipped in these regards and with so full of nervous energy and yet of masterful repose.

PERSONAL MAGNETISM.

BY FRANK L. EYER.

One of the prime essentials to success in music teaching is personal magnetism. To have talent, and then, in addition to that, to have the power of drawing people to you, is to insure your success in your profession.

The magnetic power of some men in the world's history has been wonderful. Napoleon Bonaparte so enthused and drew his soldiers to him, that until he was removed from the checker-board of Europe peace was impossible. The power of one human magnet was all that sustained the Commonwealth in England, and when Cromwell died there was a return to monarchical government.

The personal magnetism of Washington did much toward giving American citizens the liberty we now enjoy. All great leaders have been magnetic men, and to a similar degree all great men, especially those who instruct, must be endowed.

A clear definition of personal magnetism is a little difficult to give. It is a sort of electrical force a man may put forth which will draw other men to him, and secure, often command, their love, admiration, and co-operation in any undertaking he may be desirous of seeing accomplished.

This definition is sufficient to convince one of the value of such a power. Can it be acquired, and, if so,

In the first place, no one can become a human magnet unless he have a strong personality. No "wishes" man was ever a successful leader or teacher.

I impress people argues that you must have something to impress them with. You must have character, and in order to have character you must be yourself. The way of people fashion their lives too much after those of others. One must have an ideal, but it should never be allowed to dwarf his self in this particular direction. It is worth your efforts to cultivate such a power in yourself. Your life and your profession will be brightened and lifted by it in every way.

Then you must have enthusiasm. Enthusiasm is

of itself contagious. If you love your work and if you love music better than anything else, you will be anxious to have others enjoy the delights you enjoy. No cold, unenthusiastic person was ever a human magnet.

You must have confidence. You must have faith in the methods you teach to accomplish the results you desire. Confidence, like enthusiasm, begets itself. The confident teacher will have confident pupils. The personal magnet is always a man with a faith.

Next you must be cheerful. No pessimist ever inspired people. The good things of life flourish best in the blessed light of health, kindness, and cheerfulness. The personal magnet, when he criticizes, does it in such a way that the coals are blown into a glow of life and encouragement. He is a tonic for the weak and disengaged.

You should be a good talker. "Talk is cheap," is the old saying, but there are hundreds of men who have talked themselves into lucrative positions. The street-faker, from the tail-end of his wagon, glibly describes diseases, their causes and effects, and, holding up his "cure-all," he literally talks people into buying it whether they need it or not. His "gold of gab," added to his determination and easy confidence, works a sort of personal magnetism that is possible in higher and worthier causes than that of selling patent medicines. If you have ever sat under the eloquence of some great orator, and, in company with the hundreds about you, been moved to tears, to laughter, to enthusiasm, when you knew the power of talk, and, fellow-teachers, that power is natural of cultivation, notwithstanding the fact that there are pupils in whom all the eloquence of Demosthenes could never awaken a love for music.

I once heard a noted teacher of music say that he always endeavored to make his young lady pupils fall in love with him and then he had them fall in love with him to study further. This is nothing in getting them to study further. There is nothing in this in the eyes that a teacher must command the respect and admiration, and love of all his pupils, regardless of sex. And as to our young society Miss who takes her twenty or twenty-five lessons each season between the social events, if we can succeed in making her think us "just lovely" why she is a good advertisement for us, if nothing more, and we can ourselves pretty fair magnets to interest her butterfly nature even that much.

Then you must be practical. Dreamy, visionary

people are never blessed with much magnetism.

Everything you propose must be feasible, and it must carry with it a paying result.

For something people expect

something. Love your art and be willing to work for the love of it, but do not overdo it. Put your profession on a paying basis in *cold, hard cash*.

It is perfectly right, and it is business for you to pay for all you do.

Every time you play or sing for anything

you weaken your profession in your immediate neighborhood and you lessen your business chances.

Music, as a profession, *does pay* when it is conducted properly. Personal magnetism does much toward preventing bankruptcy.

Lately, personal magnetism means work, hard work,

and lots of it.

If you will notice closely so, with Wagner and Liszt setting the pace, we have seen their disciples and imitators trying to out-horror Horred, and to prove to the world that the secret of their success was in their iconoclasm and, if we may so call it, their skyrocketing.

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THE MISSION OF THE STUDIO.

BY SUSAN LLOYD BAILY.

NOT until ability, education, and a good temper, I know of nothing so convenient and essential in piano teaching as a suitable studio. It is possible that in some localities house-to-house teaching may be a necessity, but certainly, all other things being equal, much better educational work can be done in an appropriate class-room fitted for the purpose. Teaching apparatus cannot be carried around in a shopping bag; a make equipment not consisting solely of a lead pencil to make marks and a watch to tell when the period has expired.

THE MISSION OF THE STUDIO.

The purpose and mission of the studio is twofold: to stimulate an ideal of progress as nearly as possible, and to meet personal ambitions. What the poor little everyday piano most painfully feels is an atmosphere—something to breathe; something to draw into his very being and take into his life; something that will penetrate every fiber of himself and to his soul what fresh air is to his body, and that he will inhale just as naturally and unconsciously.

The blackboard has almost as important a place in the studio as in the public school. It should be plain on one side, and ruled with the music staff on the other. It may have little bearing on piano technic or hand training, but the modern piano pupil must learn something besides gymnastics.

Note-taking, time-values, the use of the dot, embellishments, chord-forms, and scale building can be, by its use, so easily, securely, and delightfully illustrated. Pupils usually are apt to remember anything when it is once made big enough and plain enough for them to grasp.

Another useful accessory is the technic table, the very sight of which is the teacher's mind with serenity, a smile, a look of cordiality, and fingers that move with grace and precision.

Music and movements can be as positively taught and comfortably taught. The child comes to know himself and what he has to do without the misery of learning playing position at the sounding keyboard. It is so pleasant to do things right from the beginning, and not learn exclusively through mistakes.

Like a piggy automaton among giants, the honest, plain-faced little metronome rests on its modest pyramid. An instrument of delight and torture. Infallible measurer of time and guardian of rhythm, it placidly controls the too exuberant temperament and spurring on the sluggish. Useful, reliable, remarkable, how each child comes to regard it as his particular Fato, and how the eyes dance and the cheeks flush in the merry race with it up and down the keyboard. A child can be taught to think of the humble metronome not only as his safeguard, but as one of his best playfellow.

Mind and mechanics, poetry and apparatus, inspiration and application, ideals and conditions naturally find their home in the studio, blending to make knowledge easier of attainment and study more perfect.

The influence of such a class-room is only measured by the personality of the one who is its presiding genius.

THE STUDIO A MUSICAL HOME.

WITH MULTITUDES LESSONS AT SCHOOL AND SCORES OF

COMPANIONS DOING THE SAME AS HIMSELF, MUSIC

IS SO MUCH THE OUTDOOR LIFE.

IN THE STUDIO, HOWEVER, THE CHILD CAN LEARN

TO THINK, TO FEEL, TO EXPRESS HIMSELF.

IN THE STUDIO, HE CAN LEARN TO LOVE HIS

MUSIC, HIS INSTRUMENT, HIS TEACHER.

IN THE STUDIO, HE CAN LEARN TO BE A MUSICAL

HOME.

MENTAL AND MUSCULAR ACTIVITY.

BY ALFRED H. BAUSRATH.

REPOSE is the mark of the accomplished artist.

What is repose? It is the domination of the mind over the physical faculties in action. We perform certain things more easily, unconsciously. But why do these things appear to be done unconsciously? Because the mind has such perfect control over the muscles engaged in performing the task that all effort is imperceptible. Actions repeated many times become "second nature," as it is popularly called.

Quaint landscape views, characteristic life-situations, or scenes of rugged scenery will serve to illustrate a mind more vividly than the cleverest word analysis or explanation. The picture, if it tells the story—and if it does not fit its place in the studio—impresses the child, and in his crude way he plays what he feels.

Playing what one feels is surely an element of expression.

The reason the playing of the ordinary elementary pupil is so dull is because he has no ideal. A child's

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mood will usually find expression in what he does. It is the teacher's opportunity to produce the desired mood, and to continue producing it until it becomes a mental habit.

TEACHING MATERIALS AT HAND.

A teacher needs to be surrounded by his books and his music. The very sight of his library is not only an inspiration to him, but to the pupil a glimpse into an unknown country. Also one may look up to project the child-mind will light upon and bring up for discussion next; quite often the thing furthest of mind is in most need of attention. The teacher cannot be removed from the subject of the lesson; but interpretation, intelligent or emotional playing is never yet effected without concentration of the mind. The automation has no heart, no soul, no mind. The more striking of keys or sounding of notes is nothing, and reaches nowhere. It is the mind that compels other minds to think; the heart that touches other hearts; and emotion that arouses emotion.

If the ambition of the student is to become a tone-producing machine he may hope some day to be classed among mechanical instruments. But if he would become an artist, then from the very first unto the last let him be thinkful.

Many students in nature perform certain pasages of music and blame their fingers, but the fingers are not always at fault. The trouble lies often with the mind. It is not always a muscular inability; it may be a mental impossibility. Let the difficult passage be attempted mentally, and if it can be mentally executed it does not belong in the category of the impossible. Let the mind grapple with it, subdue it, and memorize it; and then the trained fingers will be able to manage it after perhaps a few ineffectual attempts. If the mind cannot manage it, why then to suppose the fingers can is simply madness.

It is often said that the more stretching forth of the hand in the course of actual thought, that the placing of the same in a defined spot, requires some concentration; how much more thought is required and how much more responsibility rests upon that hand when it acts as the medium for transmitting the ideas of others, perhaps infinitely greater than we ourselves.

Any musical performance without thought is simply vanity set to insane music. Considering, then, how every involuntary action is the result of an actual thought, shall we not expect that a voluntary action will be accompanied with much more thought?

AN OLD BEETHOVEN PROGRAM.

ON April 2, 1809, a concert took place at the Burgtheater in Vienna. The announcement in the bill contained the following information: "Tickets for boxes can be procured from Herr Beethoven, Tiefgasse No. 221, Third Floor." This is the address which to day bears the number 16. While poor Beethoven was selling tickets the public was demanding for it its money an amount of good material that to day would last for three evenings. The program was as follows:

Grand symphony, by W. A. Mozart.

Air from Haydn's "Creation" (this was quite new, having been performed for the first time on March 19, 1799), sung by Mile. Sali.

Grand piano concerto, composed and performed by Beethoven.

A septet for four stringed and three wind instruments, composed by Beethoven and dedicated to Her Majesty the Empress.

Duet from "Creation," sung by M. and Mile. Sali.

Her van Beethoven will "phantasieren" on the piano.

Grand symphony for orchestra, composed by L. van Beethoven.

Such was the way in which the septet and the "First Symphony" made their appearance in the world of music. The sixth number in the program, the "phantasieren," was an improvisation on Haydn's "Emperor's Hymn."—*The Musical Courier*.

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THE REPRODUCTION OF ORCHESTRAL EFFECTS ON THE PIANOFORTE.

BY H. E. KRUEGER.

In an article in *THE ETUDE* for September the writer recommended the study of instrumentation on the part of pianists in order to develop tone-coloring in the touch. It was held that, in the first place, we must imagine certain passages as they would sound in our imagination before he could thus awaken more interest in his performance by the different kinds of touch resulting from this plan than would otherwise be the case. Such a statement, of course, is subject to criticism. There are many able pianists who believe that the limitations of the pianoforte are so decidedly marked that all efforts in the direction of producing orchestral effects upon it are useless and absurd.

Nevertheless, there exist a large number of pianoforte compositions which are transcriptions from operas or orchestral works. Indications are frequently found in them as to the instruments for which certain melodies were originally intended. These indications naturally arouse in the player a desire to approach as nearly as possible the tone-quality of the instrument mentioned. Should he be a student of instrumentation, especially should the feeling for orchestral coloring be strong within him, he will strive for all the more.

The horn-tone differs from that of the oboe; the violin differs from the clarinet. Is it possible to indicate by the touch such differences on so positive an instrument as the pianoforte? We have the statement of Berlin that Mendelssohn played for him his overture to "Fingal's Cave" on the pianoforte, and invested his performance with so much color as to give Berlioz an excellent idea of the manner in which it was scored. There are accounts of similar performances by Liszt, Rubinstein, Saint-Saëns, and d'Albert.

The touch is mainly responsible for different effects upon the pianoforte. Can different varieties of touch, according to a certain extent, the instruments of the orchestra, be so indicated that the student may make an effort to obtain them, and achieve a reasonable amount of success? It is the purpose of this article to try to do this, as nearly as is possible.

STRINGED INSTRUMENTS.

In the case of the stringed instruments, it is practically impossible to sound on the pianoforte the pizzicato, the tremolo, the glissando, and the like. The most serious efforts to imitate it are availing. All that can be recommended is that the player follow upon the customary lines of securing as fine a singing tone as can be, with means of a clinging touch. Should figure-work appear in the composition, the ordinary legal touch should be employed. Pizzicato effects may be imitated by a quick, supple plucking of chords. A good example of the last mentioned may be found in Saint-Saëns's transcription of Gluck's "Alceste."

The middle section of the keyboard has more in common with the violins than the upper section has with the violin. There is here something of the veiled character of the violins if the melody is played without a strong clinging or pressure touch.

For the pressure touch to be used in a melody composed with "pizzicato" or "arpeggiando," a fair imitation of the violincello may be had. In this case it is best not to use the soft pedal, as it would produce a muffled effect. If the pianoforte is not quite new, the resemblance is even closer than if it be a new one. The second subject in the finale of Hensel's "Frühling Concerto" is a beautiful example of a melody which is truly "cello-like" in character. For pizzicato effects, a short, springing hand action can be used. The opening measures of the largo from Beethoven's "Sonata in A-major," Opus 2, No. 2, contain a bass passage which may be considered as having the effect of a pizzicato upon the violins.

WOON WISD.

To obtain a tone resembling the flute quality a short, detached, perfectly finger staccato touch is necessary. A composition which demands this touch is Mendelssohn's "Caprice in E-minor," Opus 16. No. 1. For instance, Mr. Leopold Godowsky may play the "Tannhäuser" overture on the pianoforte, will know to what extent a reproduction of full orchestral effects can be made.

The imitation of the alto, or bass, by hand is by playing with a rather stiff hand-action, entirely without the clinging touch, and without the aid of the soft pedal. It should be noted that the basses would imagine certain passages as they would sound in our imagination before he could thus awaken more interest in his performance by the different kinds of touch resulting from this plan than would otherwise be the case. Such a statement, of course, is subject to criticism. There are many able pianists who believe that the limitations of the pianoforte are so decidedly marked that all efforts in the direction of producing orchestral effects upon it are useless and absurd.

In endeavoring to secure a clarinet tone, the wrist should be held very loosely ("deveilized"); and the damper pedal used with extreme care; indeed, as little as possible. The slow movement of Beethoven's "Sonata in B-flat," Opus 22, offers a fine opportunity to get a clarinet tone on the pianoforte. The steady melody is well suited to the clarinet, and the player may fancy it as having been intended for that instrument.

It is no easy matter to convey such indications in such an article as this, as to the methods of imitating the various instruments. A more exact way is to personally show how they can be done. But if some imagination be linked to these instructions, the student may secure results which may agreeably surprise him.

SERIOUS PURPOSE IN MUSIC STUDY.

BY ANDREW FOSTER.

One great need in music study is serious purpose. Europeans blame us for lack of seriousness in our studies. "You Americans may play the piano," they say to the ambitious student, "but you do not make music." The very way we Anglo-Saxons express ourselves shows our misapprehension of the art. "We rate amateurism too much." "I am going to study the piano." The Frenchman says, as he goes to persons to teach him: "I am going to practice." says the German: "I am learning to play." The Frenchman stopping; with all the consciousness of a half-educated artist.

A pupil presents herself to us, possessed, we will say, of the average amount of intelligence and musical talent; she is in earnest, and willing to work, and when we have set her a certain amount of study we are often disabused. If brilliant results are not forthcoming. Let us, in this particular case, lay the blame at our own door, for in assigning the pupil her work we have not told her how to use her brains and fingers. The *wheel* is not all sufficient.

"There is always room at the top." But it is only through toil and sacrifice that we shall climb the steep ascent. Let us enforce this idea on the pliant minds of our young pupils! If we wish to have musicians, not mere performers. It is not enough to have them play ten measures perfectly, then ten more in the wiles of the accompaniment. The wrist should be held loosely and supple, and a "boned hand" with pressure touch will come near to obtaining the desired effect. The nocturne from Mendelssohn's "Midsummer Night's Dream" gives another charming example of this kind.

For the trumpet, tone nothing better can be recommended than the fanfare beginning Liszt's transcription of Wagner's "Tannhäuser March." Play with a rigid arm-action and firm finger-touch. Use the damper pedal only after the louder notes. For a powerful style by trombones, the same touch may be used as that recommended for use in the raw of the trumpet tone. When a fine savorous effect of combined trombones and tuba is sought after, a full and fervent pressure may be used, and still that recommends in obtaining horn-quartet effects—but somewhat broader.

The arpeggio runs, characteristic of the harp, are easily imitated on the pianoforte. A quick sweep of the hand is essential, and the soft pedal may be used—but not the damper pedal. If played in this way, the arpeggios in Mendelssohn's "Spring Song" will have a great charm.

Short, soft kettle-drum strokes may be imitated by playing with a firm finger-touch, and with the use of the soft pedal.

For full orchestral effects no specific instruction can be given, unless it be that the player should play

with great *weight* and *power*. Such transcriptions as those of Liszt of the first two symphonies of Wagner's "Tannhäuser" overture, and of Brahms' "William Tell" overture will give some idea of what may be done in this direction. Anyone who has heard Mendelssohn's "Caprice in E-minor," Opus 16, No. 1, for instance, Mr. Leopold Godowsky may play the "Tannhäuser" overture on the pianoforte, will know to what extent a reproduction of full orchestral effects can be made.

PUSH FORWARD.

BY WILLIAM C. KNYDLE.

HAVE you arrived at a point in some department of your musical development from which you seem to be unable to make any further progress? In technical work, for instance, you have made a good start, but fail to get beyond a certain point. You want your playing to express ideal beauty, or, at least, to sound effective and pleasing. You learn that in many cases the trouble is caused by imperfect training in technic; so you set about to right that, working determinedly and diligently for a while, until you are suddenly confronted, seemingly, by an impassable barrier,—a wall or a sea.

If you have the divine call to do the work you are at, you will quickly learn that there are no real obstacles; that moment you push forward over what seems to be one, a way will be opened for you.

I say again, that you have the divine call to do the work intelligently. This is true, not only in piano-teaching but in all work. For instance, if you wish to avoid set-backs in the way of overtraining the muscles, you should become acquainted with the laws of muscular development, as taught by expert athletes. In fact, why can you know proper gymnastics and how to apply them to develop the strong, flexible muscles required for the simplest touch or easiest piece, for in many cases these require the most control—a fact not generally known to amateurs.

You push right on and you will find dry land to walk on, instead of a sea. The supposed barrier will become a defense to you, will be converted into strength.

Think of the enormous mental power of the great Napoleon! Where told that he could not pass the Alps? He said: "I will pass them." That was an impossibility, he answered. "They are too high." The Alps did not exist for him. He had no sense of physical mortality. Can you not say that too? There are no Alps! There are no obstacles! Push ahead and see them no more. They disappear almost instantly before your determination and you succeed; you win; you are master! You are no more tormented by inability to express the beautiful through your fingers, for you are master; your servants. All who express their souls through an instrument played by fingers must thus gain absolute mastery of the means—the fingers. That is one side of the work.

All who express their souls—ah, yes, that reminds us of the other side, the principal thing underlying all art, life, and work—the soul. It must ever expand and grow toward the light of the ideal if we are to succeed.

Have you come to a place where you say: "I cannot understand the meaning, the soul-portion, the thought in this piece which I am studying. The longer I practice it the more it seems to get. It is beyond me. It seems to express the life of a soul so much larger and so different from mine that I despair of ever being able to get the right conception of it, so what is the use of my bothering with it. I will give it up."

Now I say, with doubled emphasis: Push straight ahead. Know you that every soul must grow upward to the light; must expand? That is its law. If you have not all the light and knowledge you need to understand the composition you wish to interpret, demand more, expect more, search for more, and it will surely come. "The way is closed to doubtless only." Look at the sky, the stars, the water, the flowers and fields and woods for new ideas to express by your music, for what pieces does not have some of these reflected in it? Search in painting, architecture, science, religion, philosophy, for new suggestions. The soul portion has no boundaries. There is no end of beauty. Music expresses that; it is, therefore, as imperishable.

If you have apparently come to a stand-still in the conception of your piece, and you are emptied of ideas Having a record often proves of great value.

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to improve your interpretation, now is your opportunity to gain new suggestions, for they are always very near at such a time. You have only to reach forth and take them. The soul, as the body, must ever have new food, the mind new ideas, else it grows weak; it gets into a rut; and what is more detrimental to art-work, playing, or teaching?

There are many who, having spent a year or two in study with some master abroad or at home—the so-called "founding course" (more often only the beginning) or "driving course" (the work they have done), settle down somewhere, settled down in every way, to stay. What need of more studying, then? Working. He has got a few peculiar rules of working from the famous master; all that remains for him to do, now that he has settled down to teach the rest of his life, is to tell these same things to every pupil.

Such a man cannot avoid getting into a rut. He mistakes the peculiar way of working of a great worker for the art in which there are many great ways of working. The great worker has his own individual manner or system of working and progressing. You may imitate it, but if you stop at that your work will not be great. You must do your own reading, studying, seeking, and then, of course, act. Ideas for the improvement and extension of your life-business, no matter how great the master who directs you, or whether you have any special teacher at all.

As before suggested, your teachers are all about you, in nature, literature, art, and no man, only acting as your teacher, can teach you enough to make your work perfect. Of course, it is best to have the personal help of a master also, but your mind and soul must feed all the perfection and beauty in the universe. So, wherever you are, in whatever stage of progress, if you have come to a halt, and these seem to be no way to turn, push right forward.

Only so can you acquire the greatest strength and endurance you need, either technically or non-technically. Once достигнте this, you will never have to do just the same thing. You will never lose the added power. Consequently, all subsequent efforts will be easy and easier, and you will most certainly attain more and more toward perfect mastery in this way.

REBINDING MUSIC BOOKS.

BY C. A. BROWNE.

IT may be good news to some teachers and students, alike, that, with a little time and patience, the tightly put together music books, like the Peters, Ratoff, and Schirmer editions of symphonies, overtures, and the like, may be neatly bound at home.

You will need a small can of glue-gum, a little coarse, new, cheese-cloth, and some fine dark-blue or black percale dress-lineing.

I have seen a home-bound set of symphonies which had an extra cover of heavy Manila paper, with the title beautifully lettered.

The first step is to cut with sharp scissors a narrow strip of cheese-cloth a little wider than the back of the book, and if it be a little longer, it will do no harm. Glue the cheese-cloth firmly into place, and place the book upon it so that the weight comes upon the glued part, with the sides held upright, between smoothes irons, two on a side; and let it dry over night, or for twenty-four hours. Be sure that the book is on a board, or something to which it will not dry fast.

When the book is perfectly dry, thread a coarse needle with heavy thread, double, if you like, and sew through the back of the book, cheese-cloth, and all, each section just as it was made in the beginning, except that it will be stronger, if sewn in fresh holes. Let your knot come on the cheese-cloth side (they will be covered later on); and see to it that your thread lengths are securely spliced.

After you have carefully finished off the very last section, cut a strip of percale, as cleanly and neatly

as possible, to present raveling. Cut it a little wider than the cheese-cloth, and all; and let it be covering up the waste places, etc., and all; and let it be a little longer than the book, and allow it to dry, at the last. Glue your strip of percale over the cheese-cloth with special care. Try to put on just enough glue, and see that the edges are not neglected. Dry this in the same way that you did the cheese-cloth strip, upright, between the irons, and let it get bone dry even if it takes a week. Then take sharp scissors and trim off very closely the overlapping ends of glued-together cheese-cloth and percale. The process is not intricate, but I have described it in detail, to obviate mistakes.

Try it, and you will have a self-bound book of music that will lay flat when you open it, and that, with reasonable use, last for years to come.

ABSOLUTE PITCH.

BY W. F. F. APTHORP.

(Several music students became involved in a controversy on the question of absolute pitch. By agreement the matter was referred to Mr. William F. Apthorp, the well-known critic. Part of his reply is printed below.—Ed.)

ABSOLUTE pitch may mean either of two things, as the loose use of language goes in common conversation. It may mean either a certain definite musical pitch, to be expressed in figure as a definite rate of vibration per second, or it may mean the power of recognizing such pitch by ear.

In the first sense, there is no absolute—that is, invariably—pitch recognized all over the musical world. The note C, for instance, does not always represent the same rate of vibration. It may be a little higher in Paris than in Munich, a little lower in London than in London, and nearly every country has its standard of its own. In European countries that support great standing armies this standard is legalized and enforced for the sake of uniformity in pitch in all instruments made for use in military bands.

In the other sense, an ear for absolute pitch does not exist. By this is meant the power of recognizing any note by ear, without being furnished with any standard of comparison. The Germans call it "*des tiefen*." This power is not very common, even among musicians; but a good many, especially violinists, have it.

It is said one strikes C on the piano, without your seeing the keyboard or knowing what note he was going to strike, without his having previously given you the pitch of any note in the scale, and you recognize the note struck as C, simply by ear, when you recognize the note struck as C, simply by ear, in your head.

I have seen a home-bound set of symphonies which had an extra cover of heavy Manila paper, with the title beautifully lettered. The C that was given you as a standard was the C that was given you as a standard of comparison. Some time ago I heard Clara Louise Kellogg, for instance, could give you Covent Garden C, Steinway C, French "normal diapason" C, out of her own head, without touching an instrument. But, in common parlance, having absolute pitch means being able to give you any note you please at the standard pitch of the country you live in, without referring to any instrument.

SIMPPLICITY in song is not disadvantageable. The failure and discredit is in purposeless song, or merely vocal dexterity which fails to move the heart. On the other hand, difficult music is no proof of genius or even talent. It is often quite the contrary. The test of merit is in neither of these things, but in those qualities which all good music must have—life and beauty.

THE ETUDE

INDIVIDUALITY IN TEACHING.

BY E. B. HILL.

We all recognize that it is individual method that makes the successful teacher, but it is seldom stated wherein that individuality consists.

To begin with, it is manner of presentation rather than startling novelty of truths that is the essential quality of such individuality. Perhaps the most striking method of piano-teaching of to-day, that of Leschetzky, does not pretend to discovery of vastly important and brilliantly novel ideas, but is rather the simplest possible exposition of such fundamental truths as have always underlain the methods of the greatest players and teachers.

It remained for Delibetra to formulate the laws of muscular relaxation that must have held true for the well-poised men and women of all ages. The Greek civilization with its symmetry of life and perfect balance between body and soul—did not, in its lack of self-consciousness, need to be warned against the dangers of spasmodic muscular contraction. It knew instinctively that true power lay in self-possession. It remained for modern times to pile up mountains of self-conciousness and hyper-analytical difficulties, which could only be leveled by Delibetra's epoch-making discoveries.

What Delibetra has done for every-day life, Leschetzky has done for the piano, in simplifying and going to the root of difficulties in piano-technic, mainly psychological. There are few of his fundamental ideas which are not either openly expressed or hinted at in Czerny's "Letters to a Young Lady on the Art of Playing the Pianoforte," but they are wholly new. In addition there are other ways of teaching exactly what Leschetzky teaches, if one could see circumstances and material in the proper light of inspiration. Truth is so various and many-sided that one need never believe that one has come to the end of the ways in which it may be set forth. The facts of piano-teaching are well established, the fundamental principles are well recognized (better perhaps to-day than they have ever been), but that does not prevent one from being ever on the alert to perceive new channels through which they need be diverted to suit the needs of individual temperament.

The successful teacher must be sensitive in his observation of the pupil's temperament. He must endeavor, if possible, to formulate the pupil's life outside the musical generalities, and to bring his life to the surface in music and in daily life alike, even if the interest in music be quite superficial. Often the musical faults can be reached and remedied through the influences of life itself. The great composers have often achieved their greatest work when most oppressed by the complexities and tragic elements of their daily life. The moral force which these difficulties call forth involuntarily makes possible greater conquests in their artistic territory.

Try, therefore, if possible, to arrive at some knowledge of the general mental habits of the pupil, her literary tastes, her idea of the aims and ends of social existence, the extent to which religion enters into her life. Let the pupil feel the privilege of individual expression, be it ever so slight. Encourage her to seek for the "message" which each composition conveys, and not merely the notes themselves, but to make the teacher realize her conception of it.

In many cases the "individual" interpretation will have to be modified; but a tactful teacher can do much to inspire a pupil to feel the value of the freedom and self-reliance which such a method inevitably brings, and, what is more, makes the actual overstepping of limits only a path to the surer perception of the true essence of interpretation.

To the successful teacher the gospel of musical truth can find almost as many outlets of expression as there are varieties of temperament. That does not mean that a teacher must have as many methods of instruction as he has pupils. His observation must

be keen enough to lead him to accurate classification of temperament. He will soon discover that one method may be used to handle a certain class of temperament, with only slight modifications in individual cases. Such a habit will facilitate getting a real grasp on the caliber of pupils, while at the same time enormously increasing command over the teaching medium—one's own ideas.

Above all, the successful teacher must be unsparring of himself, must be spontaneously outgoing in his sympathy with the musical and temperamental problems of each pupil. He must, with simple humility, be willing to draw on the struggles and problems with which his own early career was beset, the personal trials and agonies of which he caught and harnessed his own mythical Pegasus. He must show a standard one relentlessly high, yet tactfully sympathizing with the absence of opportunity or education that the pupil may suffer from. Such an attitude will certainly lift teaching above mere pedagogical routines, and make piano-lessons something more than a dry, disconnected, dry problems of technique and automatic interpretation and harmonizing.

The teacher with such ideas must find his horizon, musical and personal, enormously enlarged; and the pupil will awake to the realization of more than a casual connection between music and life.

PRIMARY TEACHING.

BY FRANCES C. ROBINSON.

That time has been when every young person who played the piano acceptably and who possessed a modicum of knowledge of the rudiments of music would set up as a teacher of the pianoforte and plunge into that great responsibility, viz.: the guidance of children along the way in the greatest of all the arts—Music! It is, however, by no means so common a thing as it was a few years ago, for the reason that parents have become more discriminating and are more anxious that their children shall be placed, from the very start, in most efficient hands.

Our conservatories, and the best private teachers, all advocate and follow out a special training for those intending to teach. The advancement in the methods of teaching in all branches of learning has been very great in recent years, and the teaching of music keeps quite abreast of this general advance.

After a careful musical study and training with the best of masters, the one who will succeed is the teacher who possesses original, wise judgment, who has ideas regarding the training of others, and regarding the best, surest, and most interesting ways of conveying his knowledge to others. It requires a teacher to be able to know in knowledge, and altogether greater to be able to give out to others.

In teaching there must, of course, be, first of all, a knowledge of child nature and a study of each pupil individually; then teachers must possess powers to explain, to illustrate, to make everything perfectly plain to the child (or adult) mind. Pupils, nowadays, are trained by all teachers worthy the name to play with brains as well as with fingers. Instruction in musical form and elementary harmony begins with almost the first lesson.

Children are much interested in picking the parts of a flower to pieces, and then learning the relationship of each tiny part to the other; and so in music, if it is presented to them in an attractive manner, a knowledge of its construction interests them at once and, in the end, develops intelligent musicians, not mere players.

I would suggest that at the very first lessons the teacher speak of tone, and illustrate on the piano, by showing different kinds of tone as the results of different kinds of touch. Appeal at once to the sense of touch, and thus begin the development of musical taste.

Later on show that notes are merely the signs used for representing sound. Here will follow the usual training in notes and their values, but very often it is well to begin a little melody playing, using figures

only (1, 2, 3, 4, 5); not for any length of time, however, as it is apt to cause pupils to depend more upon numbers than upon tones afterward.

Very soon teach half-tones with tones. Build up any scale note—the C major scale—by half-tones and whole tones. Number each note on paper, and show on paper, as well as at the piano, how the half-tones come between 3 and 4 and 7 and 8. Explain that the half-tones must come just so (between 3 and 4 and 7 and 8) in every major scale, and then write the scale of G.

Tell children how they can find out what scale "comes next"; that G-major begins a fifth above C-major, and D-major a fifth above G, and so on. Play the scale of G-major without F-sharp, also play the scale of D-major without its sharps, letting the pupil notice, and point out where, the scale sounds unpleasant to the ear. Do this that he may realize the use of sharps and flats to make the scales sound correctly, as well as for bringing the half-tones in their proper places. Do not allow key signatures until the scales of C, G, and D major have been built up, by tone, and the use of sharps is clearly understood. Then explain key signatures.

Time or rhythm is another thing to be introduced in the earliest lessons. Again make use of the signs until you have developed in the child a sense of pulse, of accent, and of measure. It is important to begin teaching a whole note is worth four beats, a half-note two and so on; or that two halves, or four quarters make a whole. Children will learn all that readily in an arithmetical way and yet fail to grasp what we mean by time. But, if allowed to make some motion rhythmically they will feel what is meant. Sometimes the teacher can tell children's sense of rhythm by playing a little dance music, or a march, marking the time well, when it will usually be found that each child possesses a good sense of time when appealed to in some such way.

After the pupil understands the simpler forms of time, the teacher must insist on everything new being counted aloud. Help children to find the musical thought, or idea, in each tiny exercise, and as the exercises grow longer, point out the little sentences, and thus begin instruction in phrasing, or musical punctuation.

As soon as a child plays a third, analyze it for him, and when he arrives at three tones stand together, begin your explanation and analysis of chords.

In the training which is more muscular, or physical—finger, wrist, and arm action, or technique—when training the little fingers whether at table or piano, always give them a little touch movement that you wish them to try to learn. Explain that certain muscles can only receive their proper development by being moved exactly as you are pointing out, but make it very plain that we train our fingers, wrists, and arms merely to the end that we may produce the best possible tones.

While I would urge all teachers to draw upon their own resources as far as possible, and to originate for themselves tests, illustrations, and exercises to meet special needs, there are a number of books which have been published of late which are very helpful and, in closing, I will name a few. Many excellent books on elementary harmony are in existence, but teachers of the young will often find it necessary to simplify the ideas of even the most advanced work on harmony in order to make it attractive to the young. Harmony need not be dry, difficult study. It has so long been made if the very first steps are taken as simply and gradually as is really necessary. I mean beginning, always, with elementary harmony, and taking no steps ahead until all before it is perfectly plain and the way thus made clear for the greater difficulties which follow.

The books which I shall recommend are:

1. "Ear Training," by Arthur E. Heath.

2. "Studies in Musical Rhythm," by Edgar L. Justin.

3. "Studies in Measure and Rhythm," by E. W. Krause.

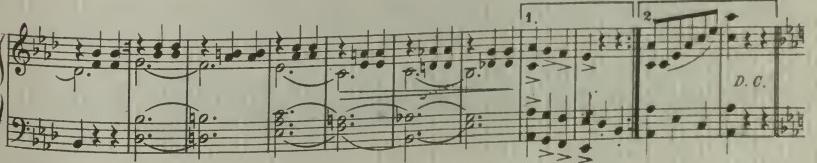
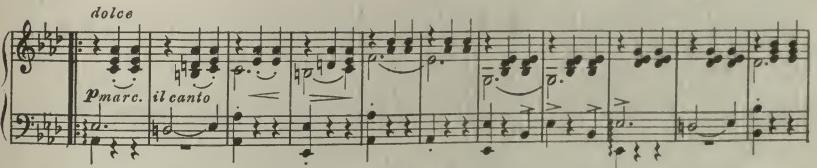
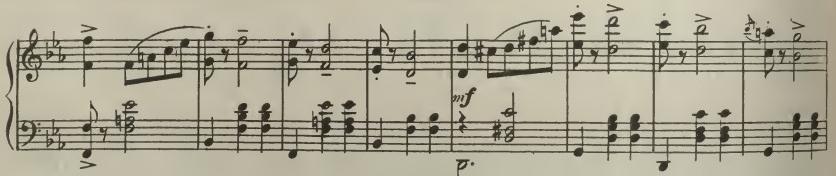
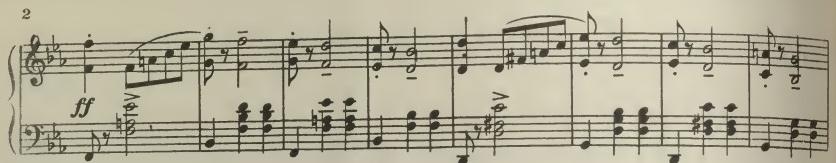
4. "Intervals, Chords, and Ear Training," by Jess Parkman Brown.

NO. 3238

3rd VALSE IMPROMPTU.

F. G. RATHBUN.

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⁴ N° 3240

The Happy Plowman.

Arr from H. Lichner, Op. 295, No. 3.

Allegro moderato.

This section contains five staves of piano music. The first staff begins with a dynamic of *mf* and a basso marcatissimo instruction. The second staff starts with a crescendo. The third staff includes a dynamic of *p* and a dolce instruction. The fourth staff features a dynamic of *f*. The fifth staff concludes with a ritardando and a *piano* dynamic.

amoroso

This section contains six staves of piano music. It begins with a dynamic of *p* and an *amoroso* instruction. The second staff starts with a dynamic of *p*. The third staff includes a dynamic of *p* and a *ben marcato* instruction. The fourth staff features a dynamic of *f*. The fifth staff includes a dynamic of *p* and a *poco rit.* instruction. The sixth staff concludes with a dynamic of *p* and a *d. c.* instruction.

6° N° 3241

Come, Dance With Me.

Mazurka.

SECONDO.

F. R. WEBB, Op. 96, No. 3.

Allegro ma non troppo.

The sheet music consists of five staves of musical notation for piano. The first staff is in common time (indicated by 'C') and major (indicated by a 'G' clef). The second staff starts in common time and shifts to 2/4 time at measure 8. The third staff starts in common time and shifts to 3/4 time at measure 8. The fourth staff starts in common time and shifts to 2/4 time at measure 8. The fifth staff starts in common time and shifts to 3/4 time at measure 8. The music features various dynamics such as 'mf' (mezzo-forte), 'cresc.' (crescendo), and 'mf legato'. Fingerings are indicated above the notes, primarily using numbers 1 through 5.

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N° 3241

Come, Dance With Me.

Mazurka.

PRIMO.

F. R. WEBB, Op. 96, No. 3.

Allegro ma non troppo.

The sheet music consists of five staves of musical notation for piano. The first staff is in common time (indicated by 'C') and major (indicated by a 'G' clef). The second staff starts in common time and shifts to 2/4 time at measure 8. The third staff starts in common time and shifts to 3/4 time at measure 8. The fourth staff starts in common time and shifts to 2/4 time at measure 8. The fifth staff starts in common time and shifts to 3/4 time at measure 8. The music features various dynamics such as 'mf' (mezzo-forte), 'cresc.', and 'mf legato'. Fingerings are indicated above the notes, primarily using numbers 1 through 5.

SECONDO.

8

SECONDO.

ben cantando

cantando

cantando

cantando

cantando

D. G. ad lib.

8241 - 4

8

pp

mf

Fine.

f

cresc.

con brio

D. C. ad lib.

8241 - 4

9

GIPSY DANCE.

GEORGE W. HUNT, Op. 8.

Allegro.

10

p

a tempo

mf

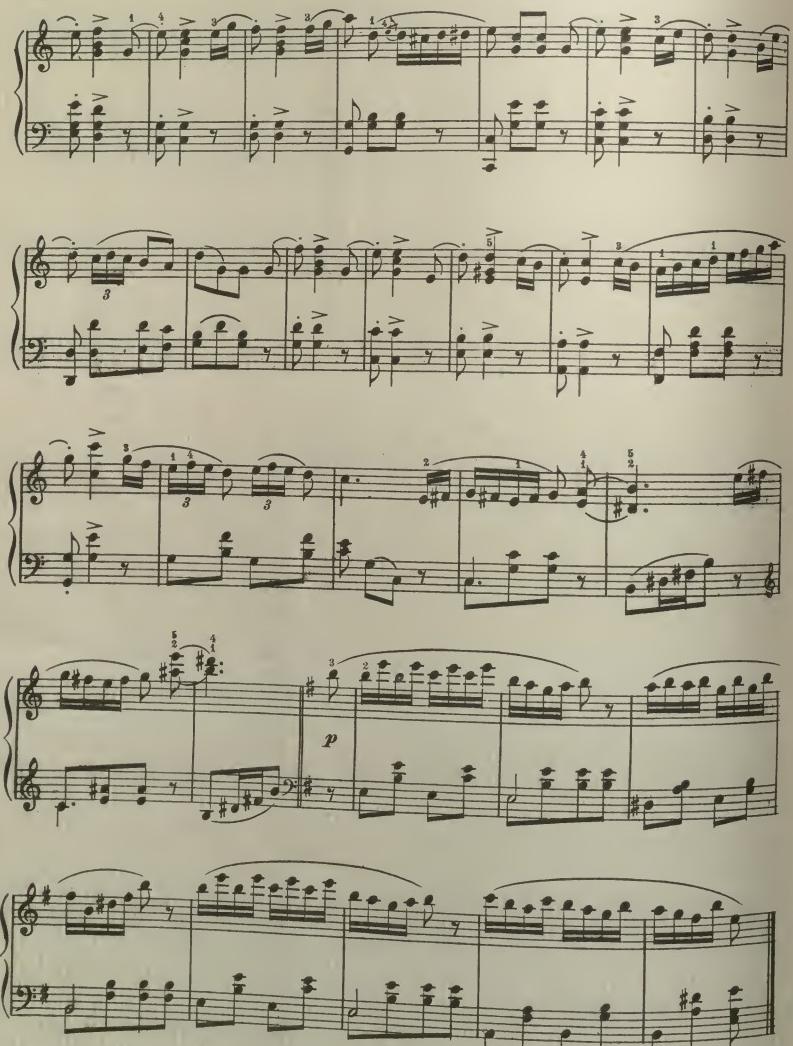
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11

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11

3236 - 1



A Call to Merry Dance.

Nº 3242

Carl Heins, Op. 117, No. 1.

A musical score for piano, page 13, featuring six staves of music. The music is written in common time, with various dynamics and markings such as *p*, *f*, *mf*, *crusc.*, and *piano*. The staves are arranged in three systems, separated by bar lines. The third system begins with a section labeled "Trio."

BARBARA.
VILLAGE DANCE.

*Edited by
Preston Ware Orem.*

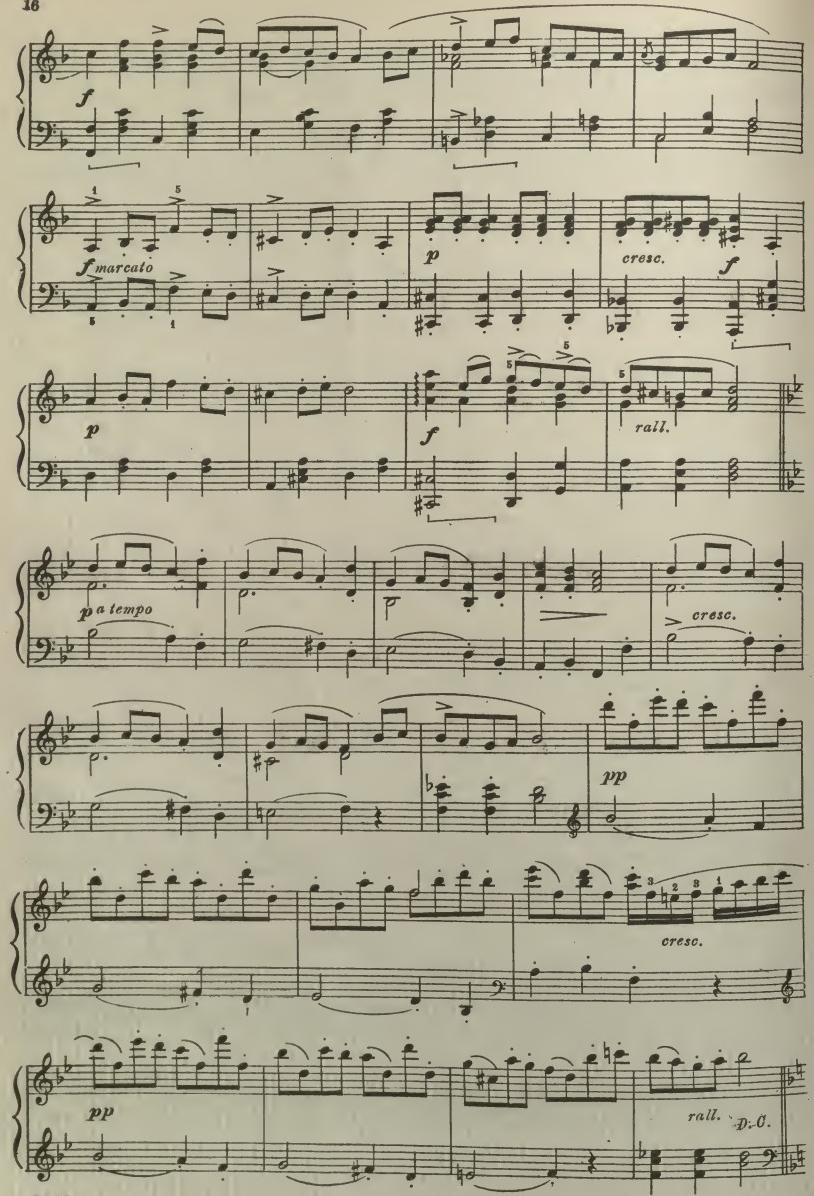
Moderato. M.M. ♩ = 112.

J. PRIDHAM.

The musical score for 'Barbara' Village Dance, page 14, features five staves of music for piano. The music is in common time (indicated by a '♩' symbol) and has a key signature of one sharp (F#). The score includes dynamic markings such as *f*, *p*, *cresc.*, *decresc.*, and *dim.*. Measure numbers 1 through 8 are placed above the staves. The piano part consists of two hands, with the right hand primarily playing the upper octave and the left hand providing harmonic support and bass notes.

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The musical score for 'Barbara' Village Dance, page 15, continues the piece from page 14. It consists of six staves of music for piano. The dynamics continue from page 14, including *f a tempo*, *p*, *cresc.*, *pp*, *rall.*, and *cresc.*. Measure numbers 8 through 15 are placed above the staves. The piano part maintains its two-hand structure, with the right hand often taking the lead in melodic lines and the left hand providing harmonic foundation.



Nº 3235

*Edited by
Preston Ware Orem.***BERCEUSE.
ULLABY.**

P. LACOME

Tempo di Valse.

Sheet music for piano, *Tempo di Valse*, featuring six staves of musical notation. The piano part consists of two staves: treble and bass.

18

leggiero

p sempre

poco rit.

a tempo

poco rit.

a tempo

cresc.

f

p leggierissimo

poco rit.

a tempo

poco rit.

8235 3

19

5

5

5

5

dim.

pp

p

dim.

pp

poco rit.

pp

3235 3

PRAISE THE LORD!

CELEBROS LE SÉIGNEUR.

Words by Émile Kauffmann.
English text by G.H.Dows.

GEORGES RUFÉS.

Ye sons of men, ye children of the
earth, and for man-kind did die. Praise Him, the Re-deem-er of men,
ver vous a don-né son sang. C'est lui, c'est le Dieu ré-demp-teur! Praise
fy to a work so mar-velous. Praise Him, our Cre-a-tor, our God. To Him
rels, au front ma-jes-tu-eux! C'est lui, c'est le Dieu Cré-a-teur! Don't la
Thou o-cean vast, green hills, and ver-dant
Fier O-cé-an, val-lons, ver-tes col-
sing, and glo-ri fy His name; Lord of love, in na-ture a-bid -
voix é-cla-te et mur-mu-re; Son a-mour rem-plit la na-tu-
ing. Praise the name of the Lord, Praise the name of the
de: Cé-lé-brons le Sei-gneur Cé-lé-brons le Sei-
val-leys, Mount-ains so grand, and streams tem-pes-tu-ous,
li-nes, Su-per-be-s mon-ts, tor-rents im-pe-tu-eux,
His love Di-vine, a sto-ry, grand, mys-ter-i-ous, Came to this
Son fils di-vin, a-do-ra-ble, mys-te-re, Pour vous sau-
North winds that blow, they are voi-ces from heav-en, All tes-ti-
Souf-fles puis-sants, a-quie-lons, voix di-vi-nes, Vast-tes fo-

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earth, and for man-kind did die. Praise Him, the Re-deem-er of men,
ver vous a don-né son sang. C'est lui, c'est le Dieu ré-demp-teur! Praise
Lui

Him who gave His blood for us; Glo-ri fy Him, our hearis-
seul est le sa-lut du mon-del! Qu'à sa voix notre courre re-pon-
Fine. marcato
sing, and glo-ri fy His name; Lord of love, in na-ture a-bid -
voix é-cla-te et mur-mu-re; Son a-mour rem-plit la na-tu-
ing. Praise the name of the Lord, Praise the name of the
de: Cé-lé-brons le Sei-gneur Cé-lé-brons le Sei-
Lord, Praise the name of the Lord, our Re-deem-er, our God!
gneur. Cé-lé-brons le Sei-gneur No-tre Dieu ré-demp-teur.
Lord, Praise the name of the Lord, our Cre-a-tor, our God!
gneur. Cé-lé-brons le Sei-gneur No-tre Dieu Cré-a-teur.
rall. a tempo D.S.

N^o 3267 She's My Heart's Delight.

ADAM CRAIG.

Tempo di Valse.

1. One night in Win - ter, at a mas - que-rade, I met a
 2. Dear lit - tle pro - gram, tied with rib - bon white; I wrote her

charm - ing, hap - py, blue-ey'd maid; Sweet was the mu -
 name down for a waltz that night. Ros - es she gave

sic, gay the danc-ers all, She stole my heart, while
 me, then said in tones so sweet, "Don't say good-bye! per-

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waltz-ing at the ball. O love - ly vis - ion! hand - some,
 haps some day we'll meet!" That was in Win - ter, now 'tis

fair and sweet, Could I but wed her, life would be com -
 sum-mer time, Still I am wait - ing, oh that she were

plete, No girl is like her, she's so pure and bright:
 mine. I know she loves me, for she prom-isd me,

That pret - ty, lit - tle maid - en, who waltz'd with me that night.
 That should she ev - er meet me, my part - ner she would be.

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24 CHORUS.

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THE WHAT AND THE WHY OF THE CHOICE OF MUSIC.

BY W. FRANCIS GATES.

"It takes all sorts of people to make a world." So, at least, we are told, and it is not hard to believe. And as there are "all sorts and conditions of men," so there must and will be all sorts and conditions of music. There is no condition of life unframed by both good and evil. There is no change made for the better that does not carry with it something that is for the worse. At least, this is generally true, and certainly is in the matter of publishing music. As the presses revolve with increasing speed, and music comes to be sold at 10, 20, and 30 cents a copy, whereas it formerly brought two or three times that price, it is true that good music is thus brought within the reach of many who were formerly deprived of it. But the same process of cheapening music has flooded the market with numberless millions of copies of trashy music which will do little, if anything, to improve the musical taste of its users or to assist in any way the propaganda of musical art.

It has been said that the majority of people are of the middle class and are of commonplace character, their demand will naturally be for that which is of a similar nature in musical and literary lines. There is probably a good deal of truth in this. Certainly the laws of demand and supply are followed in the musical output as well as in matters of general manufacturing and commercial interest.

That is to say, if the publishers find there is a large demand for musical trash, the most of them will proceed to gratify the public taste,—and, incidentally, to swell the contour of their own pocket-books. And shall blame them? They are not in the business "for their health." They are there to cater to the public in the matter of music publishing, not to act as teachers and critics. But, on the other hand, there are firms that do not cater to this general demand, but limit themselves to that which is educational in character, and who put out little, if anything, that is harmful or degrading to the musical taste of their patrons. Naturally these firms have the best grades of patronage in the country, for they cater to the best desires and to the highest musical interests.

Conceding with the cheaper production has come, in some cities, the circulating library of music. This is a great factor in the dissemination of knowledge of the works of the great masters, and especially of the works of the best writers of to-day, in the larger forms that are not published in the cheaper editions. Every music student in the larger cities can have access to virtually the entire literature of music at little expense, and, in some cases, at no expense. This matter of musical libraries will gradually extend to the smaller cities, and the musical growth will be proportional.

In the case of the free library of books there is great danger possible to young people along the line of careless selection. Unless they are somewhat rigidly guided they are apt to choose the sensational and the meretricious, to the neglect of that literature which may be of permanent value to them in their formative period of life. But in the case of the circulating library of music this danger does not exist in any appreciable quantity; for the patrons of a musical library are the people who want the best and who appreciate the best—people of the musical aristocracy, so to speak. And this is another and a great reason for the amplification of the circulating musical library idea; it has few possibilities for evil, but immense possibilities for good.

It is quite easy to decry the popular liking for the lighter and more trivial grades of music. It is easy to say the times are out of joint. But the question is more with the individual than with the times. If the taste of the individual is up to the mark, if he enjoys and practices a good grade of music, the times, so far as he is concerned, will not be out of joint.

Let us look carefully to our own responsibility

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rather than waste our efforts in questioning the tendency of the times.

It is not this great flood of music of all kinds that we have to fear,—indeed this may be one of the blessings of our age, if proper selection is made from it. The greater danger comes from our failure to cultivate the proper powers of discrimination, our failure to choose that which is good and healthful for ourselves and those under our charge.

It comes, then, to the individual to make a choice as to the music he shall use and hear. Hence, if he is to use his own powers of discrimination, and thus do his part in the matter of lifting the world about him to a higher musical plane, he must have some line of demarcation, some method in forming his opinion as to what is available for his musical advancement and what is to be cast aside as not worthy of his consideration.

The first question we should ask ourselves is whether the music under consideration makes us use our brains; whether it makes us think. Some of us do not want to think. If the music requires but little or no intellectual effort on our part, we are wasting our time. To a certain extent, we may say that those compositions that require the most mental effort in their acquirement are the best for us. And yet this statement may be subject to a good deal of modification. For if we take it too literally, one would have to follow a diet of fugues and other works of the strictest kind.

But if we take a more comprehensive view of the intellect necessary to appreciate good music, we will realize that it involves many features of the aesthetic nature and education. Perhaps I had better say that those works are the best suited for our study that involve as much of the intellectual and the aesthetic as we are at the time able to grasp. But at times there are compositions well suited to us that are not of the very highest intellectual cast, for they appeal to some particular mood or state of mind, and fit our condition in a better sense than something that is more abstruse in its construction or deeper in its meaning.

There are books to be read and then cast aside; and there are books to be read and kept and read. And this that is true of books is true of music. There is music for the moment and music for the life-time; music for play and music for work; music for recreation and music for instruction; music for mind and music for heart.

To paraphrase, some music is to be tasted, others to be swallowed, and still others to be chewed and digested.

There is the music that may be played occasionally and then cast aside; and there is the music that should be religiously treasured as among one's most precious belongings.

The final test as to whether the music is of the one or the other of these classes is found in the answer to the question, "What does this music do for me?" Does it quicken the intellectual powers? Does it thrill our esthetic nature? Does it quicken the imagination? Does it touch the heart? Does it stir us higher,—make us better? Or, does it simply excite our sense of rhythm and lightly please our sense of tune? These are questions for the individual to answer for himself concerning the music he plays and sings, the music he listens to, the music he brings to the hearing of others.

The great music of the world has been written by men of strong mind and heart and soul; and we cannot come into intimate contact with the work of such men and not be able to say that we have been made better thereby. No more could a hungry man sit down to a banquet of the most nourishing viands and rise from it unstrengthed and unrefreshed.

We are told by Goethe that there are three classes of readers. And we may use his classification for musicians as well, it is so applicable. Said he: "There are those who enjoy without judgment; those who judge but do not enjoy; and those who both enjoy with judgment and judge with enjoyment."

In which class must we place ourselves? Among those who enjoy without knowledge, the bilious ignoramus? among those who carp and harshly criticize

to such an extent as to crucify their own and the enjoyment of others? or among those who make their educated criticism the basis of a rational esthetic enjoyment,—who have a higher pleasure in that which is good because they know why it is good?

The answer that each one makes to this question will be a sufficient index to his attitude toward music in general, and particularly toward the choice of music for his own use and hearing.

THE SOFT PEDAL.

BY ALFRED VEIT.

TO MANY pupils the soft pedal (the writer uses the term in contradistinction to "loud pedal") is a mystery. They look upon it as an unnecessary adjunct to the piano. To be sure, the application of the una corda pedal, or soft pedal, requires great experience and exquisite taste. As a rule, it should only be applied to passages that are to be played pianissimo (although the writer once heard the pianist Antoine de Kontski use the una corda pedal with chords played forte, producing a magnificent organ effect). Thus, the music of Chopin without the use of the second pedal is inconceivable. The exquisite runs, arabesques, and ornaments contained in the Polish composer's music lose half their charm unless accompanied by the judicious use of the second pedal. Esquivel's manipulation of the soft pedal was uncalled, and yet she used it in such a way that it never obtruded itself upon the attention of the listener—the true test of a pianist's ability as regards the art of pedaling. The combination of both pedals may be productive of the best results, especially when used during passages contained in the higher registers of the piano. In fact, it might be advisable to establish the rule that the second pedal is never to be used in a melodic phrase that goes below the middle C of the piano. In chromatic runs, the effect is heightened by the use of the pedals singly, or both at the same time, like in passages to be found in the "Fantasie Concert Etude," by Liszt, the chromatic runs in the "Rigolletto Fan-tasie" by the same composer, and similar runs.

Much misapprehension has been caused by Beethoven's instruction given at the head of the opening movement of the "Moonlight Sonata," opus 27, No. 2, *sempre pp e senza sordino*. Translated into the language of the present day this means that the adagio is to be played without the soft pedal. But, considering Beethoven's ideas in the light of modern research, we know that what the composer really meant to say was just the reverse, viz., that the adagio was to be played with the soft pedal, or *con sordino*. Realizing this fact, Hans von Hillern in his great edition of the Beethoven sonatas, brackets the original direction *sempre pp* and simply writes *con sordino*, or with the soft pedal. Rubinstein, in playing the sonata, stuck to the original version rather too tenaciously, with the result that his interpretation of the lovely adagio sounded rather dry, and lacked the poetry so suggestive of the moonlight. In the slow movement of opus 106 Beethoven leaves absolutely no doubt as to his intention, his indications as to the use of the una corda pedal are very precise and explicit.

MUSICIANSHIP is a composite thing. It involves not only the knowledge of one instrument, but a widened knowledge of musical knowledge. Virtuosity does not constitute musicianship nowadays. The world is gradually coming to realize the length, breadth, height, and depth of musical art. Musical art and musical science have joined hands; they are writing their forces, and the musician must conquer both. To-day we are not in the least surprised to find a brilliant performer, an artistic singer, a composer, a *littérateur*, a painter, and perhaps other talents united in the same person. Even in this day of specialization, the gauge of musicianship is growing larger, and the many-sidedness of true musicianship is being emphasized in one person.

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OBSCURE TEACHING TERMS.

BY W. H. B. JONES.

EVERY name suggests an idea; and every name that is used for instructive purposes should be the most accurate possible impression of the idea that is intended to be conveyed to the mind of the learner. Approximations, conventions, analogies are here, for the most part, misplaced; and they are dangerous, especially in this case with regard to the delicate technical process of musical performance. The need of an accurate descriptive vocabulary for this purpose has been felt; and has given rise to the "slang" use of certain words to express the precise species of effort required to produce the special and characteristic effects of which each instrument is capable. These words rarely find their way into instruction-books; but they are ever on the lips of experienced professional players and teachers, and they are most instructive and helpful to their pupils. When a lad is told to "drag" the tone out of his 'cello, it is, if he is capable of anything, a revelation.

Now, in piano-tecnic there are two rival systems for obtaining the desired effect, and the variety of terms used to describe them hardly expect to find terms universally accepted as descriptive of the process by which normal legato tone is to be produced. But at least we might expect to find this, that the various terms in use do not convey an actually false and misleading impression. Yet there does not appear to be any term in use to denote the transmission of force from the finger to key which is not calculated to implant in the pupil's mind an erroneous idea of the act of tone production by the finger. It matters not what the teacher's system may be (unless he assigns to the finger a merely passive function), if he speaks of the "bow," "stroke," "touch," "attack," "pressure," or "impact," of the finger on the key, he creates a wrong impression, and one that persists proportionately. Indeed, it is hardly too much to say that such notions create and perpetuate the chief physical obstacles to the development of technic, and are ultimately the cause of much unrealized success and many failures.

It will be noticed at once that each of the terms mentioned suggests the idea of force applied from without the object, and, as regards force applied by the fingers to the keys of the piano, each suggests, subtly, though distinctly, the idea of force applied from the upper side (back) of the hand and finger downward. Natural association here overpowers physiological knowledge. The conscious effort to depress the finger forcibly is almost instinctively directed by the pupil who thinks of it as a "bow," "touch," or "pressure" on the back of the hand. His mind and effort are directed to the wrong place, as the muscles, sinews, and nerves affecting the operation are on the side of the palm. The advice to think of the finger that is being used is about as useful as the advice to think of the arm when exercising the triceps. It is upon the muscle in particular, and not merely upon the limb in general, that attention should be concentrated. The key of the piano is not (accurately speaking) struck, or touched, or pressed; it is pulled or plucked down, and the attention and effort of the player should be directed to the palm, and not the back of the hand.

Experiment will readily confirm this. If an effort is made to strike with a finger, concentrating attention and effort on the back of the finger and hand, the result is that mere stimulation produces the rigid condition of mind of the back of the hand and wrist often called "mechanical tension," which is probably misdirected energy (gas astray), and a tendency to subsequent napsiness. If not obstructive, pressure from the wrist. But if the attention and effort be directed to the palm of the hand, energy is excited in its proper sphere only, the hand and wrist remain flexible, and the finger falls swiftly and easily. If the attention and effort are rightly directed—to the

palm of the hand—there is no sensation of effort in the finger or hand, precisely because there is no resistance on the part of stiffened muscles to the motion of the finger. The sensation is just as though the finger fell by its own weight, however great be the properly-directed effort.—*Musical Standard*.

HARMONY—YESTERDAY AND TO-DAY.

BY BENJAMIN CUTTER.

He who surveys the field of harmony and, using the words of our heading, tries to fix definitely a Yesterday and a To-day, finds not a little trouble. It was in 1830 that Wagner completed his "Tristan," which to this time remains a thing by itself and a boundary-mark. In 1824 Beethoven finished his Ninth Symphony, another boundary-mark in harmony. Between these two works appear to lie a greater stretch than thirty-four measures. The principal chords were common to both men; but the plain Händelian harmonies would never have sufficed to tell Chopin's story. He required many dominants; his secondary sevenths had to be stilled to suit his ear. And to the ear of some of us of this day only the Chopin harmonies are satisfactory.

Solomon says: "There is nothing new under the sun." One is sometimes inclined to think this is true in harmony, especially when one goes back to Bach, in whom the rich harmonic mass of the past is hidden in passing tones, appoggiaturas, and the like. It is also true that in him things are forgotten which shall some day be resurrected and given the adjustment.

Now no modern work that we have seen is constructed from the sequential plan of an harmonic figure such as that which lies hidden, darkly hidden, in the figuration of the first E-minor prelude of the "Well-Tempered Clavichord." To return to Solomon's proposition,—violence of modulation has been called a "mark of the modern writers. But behold Mozart's G-minor symphony. What modulates more and bears along more forcibly than parts of its last movement?

There is one thing to be said, among other things. That which we find as the accidental in Bach—we have already hinted at this—we find as the intentional and well developed in the men of our day. A sharp cutting appoggiatura which, in passing by, the older man used without a second thought, the man of to-day will use with a consciousness and many repetitions which involve all changes of style and serve as the backbone in works of the most diverse character and aim. And, indeed, this is so.

If, for the sake of making a start somewhere, we locate ourself in Beethoven's day, or a little before that,—say, in Haydn's time—we find that the essentials of the harmonic structure were then, as now, the principal chords and their inversions; that the formulae, the media of expression, the purely technical musical ones, were then what we have today, though not so highly developed; and if we turn back to Sebastian Bach, the end of ancient and the beginning of modern musical art, shall we not find the same formulae? There they are; ready to be touched with the finger. As, for instance, the famous rising chromatic bass in the earthquake in the "Matthew Passion." This musical means of making of heightening the tension of the nerves, which with the progression, submedian, or flat sub-nodiant, dominant, plays such a role in the "Tristan" music.

But we possess other things. In the matter of resolutions of altered chords, the bounds have been enlarged; in the matter of harmonic notation we have our own things, things of to-day, as, to go no farther, anyone may see when we will study Wagner carefully; we have for our extended works, plans of modulation which would startle the classicists. The spirit of the day seems to run to change of key, and to chromatic changes within the key without destruction of the tonality, and to a straining of the key by augmented intervals. Greater daring is generally shown in the opera than in chamber-music; the consecutive major triads with their perfect fifth is Puccini's "La Bohème" may, however, be offset by the parallels in Sinding's piano quintet. But in all this as it may, the backbone of our harmonic grammar will remain ever the principal chords, as in the harmony of Yesterday, and the time may not be far away when some bold and original mind will come forth with a phase of musical art which shall restore satisfactorily the plain harmonies combined with new things in melody.—*New England Conservatory Magazine*.

lie. The number of fundamental chords is no larger now than in the Bach or in the immediate preceding days. All depends on what is done with them. Surely it makes a difference to the hearer when a long piece remains calmly in the tonic for some time, then soars to the dominant, remains as calmly there, with perhaps a touch or two of a minor key, and then returns calmly and with dignity to the tonic again—as does many a powerful Händel chorus; or, whether, as in the short dimensions of a Chopin prelude, we have at least twenty-five changes of key in thirty-four measures. The principal chords were common to both men; but the plain Händelian harmonies would never have sufficed to tell Chopin's story. He required many dominants; his secondary sevenths had to be stilled to suit his ear. And to the ear of some of us of this day only the Chopin harmonies are satisfactory.

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Children's Page
CONDUCTED BY
THOMAS TAPPER

A LITTLE JOURNEY TO A DISTANT PLACE

once upon a time (he does not know when) the great man (he does not know why he is a great man) lived in the neighborhood. And he waves his hand about in the air to indicate the neighborhood; but just where, in it, Joseph Haydn lived he has no idea. He may know so much as to say he lived in Haydn Street. If so you set out to find it.

You walk along the right side of the church. There are quiet low houses there and you think it must be in just such a place that the composer dwelt. You look at every one to see if somehow on its front it does not tell.

"Here Lived Joseph Haydn."

But no. Windows have pretty plants in them, and doorways are filled with people who are out for a breath of air; but there are no signs about of great men; so you turn and look at every corner to see if the name of the street is the one you are seeking. But, no; again.

In a doorway a bookseller's boy is lounging, looking at the people and at the street-car. You ask him to direct you to Haydn Street. Already you have given up the idea of finding anyone who knows exactly where Joseph Haydn lived. But he shakes his head. He never heard of it—or, so it prompts forget it. Well, then, down the street, sharp to the right,—all guess-work—and on to a broad street that looks important enough to lead anywhere. A soldier, in the bright uniform of the Austrian army, leans out of a window, whistling and lazily watching all that passes. As you come nearer, you lift your hat (he is a soldier, remember, and likes that), and you ask him to direct you to Haydn Street. He looks at you inquiringly, thinks a moment, and shakes his head. No, there is certainly no such street in the neighborhood. You thank him and go on, thinking that surely an Austrian soldier of all others who live near Haydn Street should know about Joseph Haydn's house and where it stands.

Farther down the street a baker's boy is washing the windows. With a little frown you ask him about the Haydn Street, and to your very great surprise he says: "Fourth street to the right!" Is it odd that this little fellow knows about Haydn Street? Not a bit. He takes bread there every day, and so learns by having to. He stands very erect as he tells you the way. He is taught to be erect, for on day he too will be an Austrian soldier; and, perhaps, he will be sent on a campaign.

So you hurry on to the fourth street, look to the sign, and sure enough, there it is—Haydn Street. But no house seems any the nearer. Could it be that Joseph Haydn lived in a house that looked like other houses? It is just the truth of it, and so you walk up one side and down the other looking for the right house. But you do not see it and you start over again, looking more keenly this time. At last you see before it; it is two stories high, its windows swing outward, the great yard door is open, and to the right of it there is a sign, which tells you that this is Joseph Haydn's death-house; and that the house surrounds the court on all four sides, and above the blue sky is the sun—on monument is here, and he will tell you that

it was different from to-day. Then a cannon-ball came and fell near the house, terrifying everyone except the master, who said: "Do not be afraid. Haydn is with you." Now the stillness is intense. The master and the battle are marching farther and farther back into the past, but the song he made, with its memories, is marching on.

You say good-night; go down the stairs, where you find the man with the brown beard awaiting you to ask whether it is because he is so old that he does not know how to tell his friend Peter Berger, who was here twenty years since. But your mind is so full of the fact that Joseph Haydn used to walk in this yard every day, that you forget to say just how big America is. Then you are in the streets again. There are hurrying feet, rumbling wagons, the babbling voices of lazy apprentices-boys who lounge in the doorways; and the whistling of soldiers who hang their heads out of the windows and do not know where Haydn Street is; though there is a house in it filled with splendor greater than could be made by all the shining uniforms in the Austrian army.

windows. It is so quiet you scarcely can believe yourself in a great city. There is no noise of voices, no rumble of carriages, no footstep; yes, there are footsteps. Some one is coming from behind. You turn and a man with a brown beard informs whom you are seeking. You tell him that you came to visit the Haydn house, not knowing that it was open only in the morning.

"Oh, that makes no difference, no difference at all. Come in. Come in!"

He turns as he speaks, enters a doorway in the corner, and mounts a narrow, winding stairway, calling as he goes:

"Herrine! Herrine! Some one to visit the house. Hurry up, now! Hurry up!"

You explain, as you follow him up the stairs, that you leave Vienna in the morning, otherwise you would not trouble him now.

"Oh, it matters not at all," he says. "One is welcome at any time."

And so you wait until you have come all the way from America to visit the house, and must not return without having seen it. When you say America he stops, sits down on the step, and looks at you. Then he asks very confidentially:

"Do you know everybody there? Do you know, especially, Peter Berger?"

No, you tell him; you do not. Then he rises, shakes his head, and calls all the louder to Herrine:

"Come, hurry; the visitor is from America!" And to himself he adds: "It's odd one comes so far to see such little rooms."

The fates have been with you, surely. You are in the house where Joseph Haydn played the "Emperor's Song" three times; his household standing about in solemn wonder, while the noise of battle went on without. They are, indeed, little rooms. You are in the room where Joseph Haydn played the "Emperor's Song" three times; his household standing about in solemn wonder, while the noise of battle went on without. They are, indeed, little rooms. One need not be very tall to touch the ceiling; and, looking about, you think one might see everything at a glance. Glass-covered cases stand against many of the walls; and in them you find rare things well worth looking at for a long time. Here is the first edition of the "Creation," a huge volume; letters from distinguished men addressed to Haydn, one from his brother Michael, another from Mozart, a third from Beethoven. Peter Berger, Herrine's husband, is here. He is a tall, thin, dark man, with a face that is always thoughtful. He is silent about the house, but he is a good companion. There are also gift copies of music, a piano, and medals by the score, many, if not all, made in his honor.

Before you leave you buy a picture of the house and of the composer. On the former is printed the music of the "Emperor's Song." The sight of it causes you to look about again, and the thought comes to you that really it is not what you see here that he is interested, it is what you see within: when, long ago, the master lived here; made music, entertained his friends, gave them delight; spent hours of a long day hunting, sitting, talking; and, when he talked, dressed in his best, with a ring on his finger and a medal on his breast; an old man loved of all.

It was different from to-day; the master, who said: "Do not be afraid. Haydn is with you." Now the stillness is intense. The master and the battle are marching farther and farther back into the past, but the song he made, with its memories, is marching on.

You say good-night; go down the stairs, where you find the man with the brown beard awaiting you to ask whether it is because he is so old that he does not know how to tell his friend Peter Berger, who was here twenty years since. But your mind is so full of the fact that Joseph Haydn used to walk in this yard every day, that you forget to say just how big America is. Then you are in the streets again. There are hurrying feet, rumbling wagons, the babbling voices of lazy apprentices-boys who lounge in the doorways; and the whistling of soldiers who hang their heads out of the windows and do not know where Haydn Street is; though there is a house in it filled with splendor greater than could be made by all the shining uniforms in the Austrian army.

Woman's Work in Music.

Edited by FANNY MORRIS SMITH.

EDITORIAL.

THIS is the season when our desk begins to fill up with letters something like this: "Contrary to your advice, I have decided to become an organist; so I took lessons of the young lady who presides at the village church all last winter. It was delightful. Now I wish to obtain a position in New York as assistant to a good organist who will give me lessons in exchange for my services, as I cannot support myself." Or, "Contrary to your advice, I am coming to New York to try to find a situation in a boarding school as teacher of music. Home is not a good field, and the shirt-waist business is too hard work, and I must support myself." Or, "I am coming to New York to get a situation as day-governess to little children. Only two hours each morning. Our money is all gone."

This is also the season in which our boy friends, grown to be men, start forth to make their fortune. In this case the letters read in this way: "I have just got a position in a bank; I like it very much. On hand at 8 A.M. Six dollars a week." Or, "I've got the place as agriculturist I wanted. I take the whole charge of the herd, the milking, and make and market the butter. Twenty-five dollars a month and board. The cows are fine." Or, "This is the fourth year I have spent as reception clerk. I am doing well. I don't seem to get on, though I told that my work is satisfactory. What would you do?"

The contrast between the stand-point of the two sexes is more obvious as the correspondence proceeds. The young girls, glad to work from eight to six for six dollars a week, see in their positions the entering wedge to competence if not fortune. They expect to work nine hours a day all the rest of their lives, find their pleasures in their evenings, their interests in their business. It is man's lot to work. They are not surprised nor disheartened by the problem of self-support thus thrust upon them. They have been getting ready to meet it for years. But with our girl correspondents the case is different. At this moment there is an opportunity to learn a handicraft which would command, when acquired, nine dollars a week, within our knowledge; hours, eight till five. But one of our anxious correspondents could look at it. It would break up all their social relations and be too confusing. A question does not present itself to a young girl "an opening." What she desires is a poor source of income, as large as possible, which will permit her enough liberty to form a satisfactory marriage. There is no occupation which seems, at first inspection, to afford these advantages as well as music. Therefore the army of would-be teachers far exceeds the demand.

Of this expectant throng, who, as they read this column, are at the very moment crushing in their pocket the letter which tells of hope deferred and defeated, our heart is full. We can remember the day when the heavens above were brass and the earth iron, and not a vestige of a way forward seemed to exist. But there was a way, and we found it. There always is—but it is not in the direction we expect. To the woman with one definite goal before her mental vision every way will lead toward the goal. To her with an indefinite purpose there can be no way, because she has nowhere to go.

Why not ask one's self once for all: Is the love of music teaching so strong in me that I would rather have it as the occupation of my life than anything else, rather than society-life, motherhood, or any other form of remunerative labor? If the answer is in the

affirmative, the desire can certainly be accomplished. But if not, why not ask another question: What is it that in my heart I hope to gain in doing? All the success of the future lies in the answer, for the time when "gentled employer" was the answer to woman's necessity for self-support is past. To-day, women, must look, not for makeshifts to bridge a temporary necessity, but for the humble "openings" with their long apprenticeships as the means to a lifetime, not only of self-support, but of assured and remunerative position. Whatever that opening may be, however long in presenting itself, be sure of this: There is no such thing as a superfluous woman in the world. Too many piano-teachers in one town there may be, but too many women there are not. Everyone sees her life-work before her: the work of making the world happier, healthier, and cleaner. In one shape or another the way to do this is certainly at hand. If it is done with all one's heart it is more than likely that the opportunity will open. In the battle of life the one decisive factor is CHARACTER.

* * *

WHY NOT? In pridish England we often see the softer sex in the fiddle and 'cello seats. Fiddles and 'cellos are the next instruments which women are advised to take up. Certainly in earlier times when the so-called "musical mass" was customary, one saw pious *muns omnis ad majorem gloriam* bowing the contrabass or blowing the flute, fagotto, or walkhorn. In the traveling ladies' orchestras one even sees women blowing the clarinet and trumpet and serving the cymbals and the bass drums.

The gentler sex to-day turns in masses toward music, and the conservatories swarm with petticed future virtuosos, both piano and violin.

And by they are deduced and are dismissed with a diploma or even a prize certificate, and now, according to the show of parents and relatives, the heavens hang full of fate. They easily turn toward teaching, but, to-day, who cares about learning the violin; and particularly with a girl?

The talented habitués of the conservatory think, of course, that they will astonish the world with their virtuosity. Indeed, during their papilles they have already played with great aplause in charity concerts, and are proud of the notices which well-meaning critics have written to encourage them.

Now they make the round with their notices in their pocket, and introduce themselves to the music director in their little city with the idea that they will be invited to appear in the concert; that, however, happens very seldom, since every little nest now holds its own Sarasate or d'Albert.

Cilli now turns naturally to the Herr Director of the conservatory, who had made so much of her, and allowed her to play on every opportunity. "Yes, my dear child," says the Herr Director, "you must manufacture by appearing in public in the metropolis—in Berlin. Don't be alarmed. That is not so very difficult.

You go to an agent who will provide (after you have paid him one, two, three, four, or five hundred marks) hall, audience, encores, wreaths, and—criticisms."

C'est fini. Cilli makes a wry face, thinks him for

his good advice, and goes home weeping. Her father, Herr Kimbiss, a small city official, perhaps not even provided with a pension, paws his life-insurance policy and with three hundred marks in his pocket Cilli travels with her mamma to Berlin. The agent intimates, of course, that not much could be accomplished with only three hundred marks, but he will do his best. He hands Cilli, who now, by his advice, calls herself Nelson instead of Kimbiss, a list of critics whom she must visit, and on another morning sends her a double of what she paid to make the rounds of the newspaper reviewers. As Nelson commences to give the names to the driver, he nod intelligently and grunts: "Know already, Madamker, the employ fellow, the critics with their noses in the air! You won't get anything out of them. Send up your card. That is enough."

And so it fell out. Cilli played one evening in a third-class local concert. The handful of men, the mutes whom the agent had engaged, clapped as if crazy, and the usher handed her a wreath with faded ribbons—and then Cilli and her mamma drove back to their modest hotel, where they got out and built their air castles with the accompaniment of a glass of beer and a cold bite.

Next morning early, the agent announced himself, secured his 250 marks, and at the same time rescued Cilli in the newspaper in which there was a notice of her concert. While mamma thanks him, Cilli hastily runs over the column of concert reviews. Dozens of names swim before her eyes, there, at last—quite at the end—comes her own. There are quite six lines. The short glides from her hands. "Poor pup," she sighs. "Must take up the paper again."

"Conquer the appearance of the young violinist, Cilli Nelson, in the Hotel Gimperling," one reporter informs us that she did not play the two pieces he heard ill. It was not necessary for her to come to Berlin for that, since in our many conservatories there are dozens of girl violinists who could do the same work.

Mamma comforts her child. "If the concerts are not a success," she says, "you can take up teaching that is good pay. I'll help it out with our huter's wife, so she will let her child learn the violin."

But Mrs. Butcher prefers to send her child to the conservatory, where she may learn of an hundred directors, professors, and seminarists at the cost of only a little more than thirty marks for the whole year.

An uncle who plays the harmonica advises Cilli to join the lady orchestra, but the proud government clerk will not hear of it. So here is something that began beautifully and ended horridly.

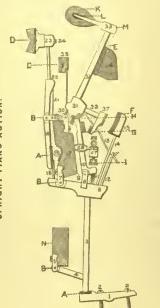
As it was with Cilli, it is with hundreds and thousands; therefore I trust that it will decide to give a place in the orchestra to the young maidens who take up the violin as a calling. They always work with the men in the trial appearances in the conservatory. Why not in the orchestra. Until now we have never seen women there at the harp. No one has been born by that. In an orchestra a woman would find an assured existence. Teaching does not offer any such security. The pursuit of athletics of all kinds to which the youth is persistently urged, nowadays, leaves little time for the culture of music. The lessons are evaded at every opportunity, and in the touring season and the holidays the instruction is broken up for weeks at a time. You often see after-treatments from teachers (women) offering instruction for one mark (20 cents) a lesson and free practice.

Therefore we must not hold back. We must open the orchestra to women.—Translated from *Wundschönes Wochentblatt.*

AMONG the departments of piano-making one—that of action-regulating—commends itself as entirely practical to women, supposing they could obtain the necessary training.

The following cut represents a variety of the action of an upright piano. The adjustment of the parts of this intricate mechanism constitutes the work known

as action-regulating. A brief recapitulation of the operations involved will sufficiently outline the scope and nature of the business which commands for expert labor from fifteen to twenty-five dollars a week.



UPRIGHT PIANO ACTION.
A. Action cloth on which abracts rest.
B. Bushing cloth. All center-pin holes are bushed or lined.
C. Spring rail feet.
D. Damper felt.
E. Hammer rest.
F. Back check felt, $\frac{1}{8}$ inch thick.
G. Bushing cloth, $\frac{1}{8}$ inch thick.
H. Bridge wire action lever.
I. Regulating cloth, $\frac{1}{8}$ inch thick.
J. Under felt on hammer head.
K. Mallet or lower rail.
L. Rocker on piano rail.
M. Rocker on piano rail, $\frac{1}{8}$ inch thick, $\frac{1}{2}$ inch wide, $\frac{1}{2}$ inch high, $\frac{1}{2}$ x 6 round head.
N. Lifter or abracts.
O. Rocker on piano rail.
P. Swing frame.
Q. Jack rail.
R. Jack rocker frame to center rail.
S. Jack or fly on piano rail.
T. Jack or fly on piano rail, bushed with cloth.
U. Jack or jumper.
V. Bridge wire holding hridge tape.
W. Bridge wire holding piano braid or cloth.
X. Back check wire.
Y. Back check molding.
Z. Center rail straight or crooked.
AA. Center rail.
BB. Damper lever roller.
CC. Damper lever.
DD. Damper spring.
EE. Damper wire.
FF. Damper or head screwed on wire.
GG. Damper block screw.
HH. Damper block, $\frac{1}{2}$ inch square, $\frac{1}{8}$ inch thick, $\frac{1}{2}$ inch wide, $\frac{1}{2}$ inch high, $\frac{1}{2}$ x 6 white holly-wood.
II. Regulating screw.
JJ. Regulating rail.
KK. Regulating rail brass screwed to center rail.
LL. Hammer frame screwed to center rail.
MM. Hammer butt or head.
NN. Hammer shank, maple or cedar.
OO. Hammer.
PP. Hammer spring.
QQ. Hammer wire.
RR. Trap work for pedals of upright pianos, pedal feet, pedal guard etc.—From Alfred Dolgo's Catalogue, 1888.

The actions made and put together are put into the piano before they reach the regulator, who performs but two new operations—putting in the extra dampers above certain bass strings and laying the touch.

The first thing to do is to tighten all the parts with a screw-driver. Then fit the stop-rail into the trap-work (the machinery of the pedal).

Ease the keys in the bushing (the lining of the key pins in front) and clean the case.

Regulate the springs in the action (figs. 11, 30).

Now press the hammers into shape so that they will be exactly true. (This is done with a hot iron, and is called "burning the hammers.")

Put in the damper couplers and bend them to fit the strings (figs. 21, 22).

Regulate all the dampers so that they will leave the string at precisely the same moment of time after the pressure of the finger on the key sets the hammer in motion. If the damper leaves the string too soon it makes the touch seem very heavy (figs. 21, 22, 23).

the mood of the recital should be announced, as it were, in narrative style by the first and second pieces.

IV. If you wish to play a piece of music something similarly tragic for your second piece, remember that after a great emotional strain the mind of the listener must and will relax. Therefore follow the tempest by something which affords repose, changes the spiritual horizon, and refreshes the feeling. In short, never put two tragedies side by side.

V. Having rested your audience by a ray of religion, or love, or playful innocence, recommend your march toward the climax. Here modern music has its natural.

VI. Make the last piece on the program do one of two things: bring your listeners to tears or else whirl them off their feet with strong rhythmic motion. In either case they will return home and do not march them out of the house. They must depart at the highest point of their spiritual life or their animal life. And then they will return and call you blessed.

VII. You will find that certain groups of composers mutually exclude each other; or that you may follow, but not precede, one piece by another. On examining it will prove that the emotional contents of one are highly wrought, or set to a finer key, than those of the other.

VIII. You go toward the end of a program Bach, Scarlatti, and Hasse are often most effective, as affording the requisite relief to mental and stimulus to animal excitement—using animal in its good sense of rhythm.

NATIONAL FEDERATION OF CLUBS opens with bright prospects for the clubs of the National Federation of Musical Clubs.

The Board of Management will meet in October, in Cleveland, where the next biennial meeting will be held in the fall of 1901. The National and Local Boards will meet to arrange for this biennial, and the National Board will perfect plans which will benefit the federated clubs during the coming season.

Requests and suggestions from all federated clubs to the general and sectional officers will be presented by them to the board, and receive careful consideration.

The work of the artist committee is being continued from the office of the president, Mrs. F. S. Wardwell, St. Cecilia Building, Grand Rapids, Mich. Mrs. Uhl has been elected to succeed Mrs. Wardwell as president of the artist committee. Other singers, pianists, organists, violinists, cellists, accompanists, and string quartets, combinations, and lecture recitals.

Clubs will find it to their interest to send prompt requests to Mrs. Uhl who is rapidly making engagements, thereby facilitating the work of the committee and furthering their own club interests.

The books of the first and second years of the series of five years, on the proposed plan of work for musical clubs, which is recommended by the National Federation, present an attractive appearance in their bindings of gray and gold, respectively. Mrs. F. S. Wardwell, of St. Cecilia, Concord, N.H., is the eastern section chairman of this committee. Miss James Pederson, of New York City, Corresponding Secretary of the Federation, has prepared the first year's book. The contents are of great interest and value. The second book is prepared by Miss Mary G. French, of New Haven, Conn., and the subjects are handled in a very modern and instructive manner. The fact that these books are recommended by the National Federation to its federated clubs is a sufficient guarantee of their worth, and they fill in the development of club study a vacancy which has always been deplored.

These books may be obtained from Mrs. F. S. Wardwell, 21 State Street, Concord, N.H., for ten cents each, the several vice-presidents, for ten cents each, the price to cover the cost of printing. Mrs. Wardwell, Mrs. Pederson, and Miss French having given their work for the benefit of clubs.

Organ and Choir.

Edited by EVERETT E. TRUETTE

THE LARGEST ORGAN IN THE WORLD.

In the Town Hall, Sydney, New South Wales, stands the largest organ in the world. Completed in 1890, by Messrs. Hill & Son, of London, it was heralded as the "largest and grandest organ ever built or ever to be built." It certainly is a monster and undoubtedly no larger organ will be attempted for some time to come. The success of the instrument from a musical point of view is somewhat doubtful. This gigantic instrument, as seen in the cut, has 5 manuals, 126 speaking stops, 43 combination movements (pistons and pedals), and 21 mechanical accessories.



ORGAN IN CENTENNIAL HALL, SYDNEY, AUSTRALIA.

The chief feature of the instrument, never before attempted, is a 64 foot reed stop in the pedal—contrafagot—“striking reed” of full length, with wooden tubes. Inasmuch as the lowest notes of a 32-foot stop are hardly distinguishable—they are felt more than heard,—extending the compass an octave lower cannot and does not produce a result to warrant the outlay. The lowest note has only 8 vibrations a second, and the distinct vibrations are noticeable, thus preventing a pure musical tone.

In the appended specification it will be noticed that a large amount of duplication has been necessary to bring the number of stops up to the monster requirements and that the redundancy of the dispositions would be otherwise unnecessary.

The Town Hall is very large, with a seating capacity of 6000. The organ is blown by an eight-horse power gas-engine. The instrument cost about \$60,000. Several changes have been made since the organ was first completed, and the accompanying specification shows the organ as it now stands:

SWELL ORGAN.

Contrabassoon	16 ft.	Lieblich-flöte	4 ft.
Open diapason	8 "	Twelfth	2½ ft.
Goun	8 "	Flute	2 "
Dulciana	8 "	Dulcet	2 "
Flauto traverso	8 "	Dulcians mixture	III rks.
Hohl-flöte	8 "	Bassoon	III ft.
Lieblich gedackt.	8 "	Trumpet	8 "
Octave	4 "	Clarinet	8 "
Violina	8 "	Oboe	8 "
Vox celeste	8 "	Octave oboe	8 "

GREAT ORGAN.

Double open dia-	Twelfth	2½ ft.	
pason	16 ft.	Fifteenth	2 "
Bourdon	16 "	Pason, metal	32 "
" Harmonic piccolo. I	"	Fifteenth	4 "
Contrabourdon	32 "	Mixture	III rks.
Open diapason	8 "	Mixture	III ft.
Viel di gamba	8 "	wood	16 "
Salicional	8 "	Contrabassoon	64 ft.
Dulciana	8 "	metal	16 "
Vox angelica	8 "	wood	64 ft.
Hohl-flöte	8 "	Coutraposse	16 "
Octave	4 "	Gamba	16 "
Genshorn	8 "	metal	32 "
Harmonic flute	4 "	Posaune	16 "
Rohr-flöte	4 "	Trombone	16 "
		Quint	10½ ft.
		Bassoon	16 "
		Trumpet	8 "
		Prestant	8 "
		Clarion	4 "
		S pneumatic combination pistons	to great
		swell	
		choir	
		solo	
		echo	
		6 combination pedals to pedal	
		4 " " " great	
		3 pedals for pedal couplers	

SOLO ORGAN.

Quintaton	16 ft.	Contrabassoon	16 ft.
Open diapason	8 "	Cor angulus	8 "
Violin diapason	8 "	Corno di bassetto	8 "
Flauto traverso	8 "	Orchestral oboe	8 "
Doppel-flöte	8 "	Harmonic trumpet	8 "
Stopped diapason	8 "	Harmonic trumpet	8 "
Viola	8 "	Octave oboe	4 "
Octave	4 "	Contrabassoon	16 "
Flauto traverso	4 "	Tuba	8 "
Harmonic flute	4 "	Tuba clarion	4 "
Flauto traverso	2 "		

ECHO ORGAN.

Viol d'amour	8 ft.	Flageolet	2 ft.
Unda maris (II rks.)	8 "	Glockenspiel	IV rks.
Echo dulciana	8 "	Echo dulciana	8 "
Lieblich gedackt.	8 "	cornet	IV ft.
Viol d'amour	4 "	bassett horn	8 ft.

CHOIR ORGAN.

Contrabassoon	16 ft.	Lieblich-flöte	4 ft.
Open diapason	8 "	Twelfth	2½ ft.
Goun	8 "	Flute	2 "
Dulciana	8 "	Dulcet	2 "
Flauto traverso	8 "	Dulcians mixture	III rks.
Hohl-flöte	8 "	Bassoon	III ft.
Lieblich gedackt.	8 "	Trumpet	8 "
Octave	4 "	Clarinet	8 "
Violina	8 "	Oboe	8 "
Vox celeste	8 "	Octave oboe	8 "

THE ETUDE

A response is an answer by the choir to a versicle or prayer, and generally consists of a few measures of a very quiet character, preferably in harmony.

An offertory is simply a musical selection—solo, duet, quartet, chorus, or organ number—which is performed during the taking up of the offering.

An offertory sentence is a sentence which is sung as offering, after its collection, is presented at the altar.

In non-liturgical churches canticles, anthems, solos, duets, etc., are used indiscriminately, but in the Episcopal church the prescribed ritual demands the canticles in their place, and the one anthem and offertory are the only varied selections.

In the Hebrew synagogues the ritual is interspersed with musical numbers corresponding to the canticles, and anthems are sung before and after the sermon.

In the Catholic church the mass is sung according to the ritual, and occasionally an anthem or solo or duet (always with Latin words) is sung at the offertory.

The Complete Service for morning and evening of the Episcopalian church consists of a setting of the canonic and responses of the prescribed services, exclusive of the anthem or offertory, the latter being selected separately.

A mass consists of a setting of the kyrie, gloria, credo, sanctus, agnus dei and do nobis sometimes including the veni creator.—E. E. Truette.

A few months since we urged an organist to present to the readers of THE ETUDE an article on “Organizing a Chorus Choir in a Country Church.” At the solicitation of several correspondents we offer a few suggestions on training that choir.

It is, perhaps, needless to state at the outset that there must be at least one good full rehearsal each week. Two such rehearsals would be more desirable if they are possible. If there are two rehearsals each week it will be advisable to use a piano at the first rehearsal and the organ at the second. A chorus will learn the music more quickly with the assistance of the piano than with the sustained tones of the organ. If there is but one rehearsal it is a good plan to use the piano part of the time, adjoining to the choir gallery for a last half-hour with the organ.

It is unwise to do all the rehearsing with the piano, as oftentimes the choir will depend so much on the rhythm, as produced on the piano, that when they sing with the organ the first time they will drag and fail, and this can be overcome only by repeated rehearsals back and forth between the instruments and even compiling them to sing unaccompanied. When the members of the choir get sufficient confidence to sing without any accompaniment, it matters not what instrument is used for the rehearsals; they will sing well with the organ on Sunday.

The rule about attendance at rehearsals ought to be quite stringent, as good results cannot be otherwise obtained. A solo anthem is really a sacred solo, with a short chorus ending—even a chorus “Amen” will do. Hymns, anthems, which have become quite popular in late years, for the text the stanzas of some hymns, the metrical character of the hymn tune being avoided.

A motet stands between an anthem and a cantata—too long for ordinary use as an anthem, and too short to be classed as a cantata.

A cantata is a short work in the musical form of an oratorio with solo passages and choruses.

An oratorio is a composition for voices and instruments illustrating some subject taken directly from the Scriptures or paraphrased upon some theme in sacred history, and consists of overture, air, recitatives, solos, duets, trios, and choruses, with accompaniment for orchestra or organ.

Caecilie are certain detached psalms and hymns used in the service of the Episcopal church, such as the Venite, Te Deum, Benedic, Benedic, Domine, Nunc Dimitissit et Deus Misereatur.

THE ETUDE

To obtain proficiency with a choir, the singers must be interested, not satisfied, by operatic transcriptions, but interested with a knowledge of sacred music.

Gregorian chant, and organ music.

Were a similar movement initiated in America it would certainly bear good fruit. This suggestion, coming from the “most eminent church organist and composer in the world,” is worthy of serious consideration by all who are interested in the improvement of the church music of this country, which is now far below the standard of what good church music should be, with here and there exceptions, where the choir and organist are capable and insist upon having truly devotional music sung in the best manner.

Large sums of money are expended by churches in securing organists and singers, who may be capable in most respects, but have little conception or knowledge of what is good devotional church music or music that should be selected for the special musical services of the church.—*Music Review.*

DUALOGUE IN A CHICAGO DEPOT.

First Old Lady:—Verily know that Timothy Brown, who used to be my organist, has graduated from the Conservatory in Boston, don't you?

Second Old Lady:—“Why, yes.”

F. O. L.:—“Well, I read in a Boston paper that he was wedded to his Alma Mater.”

S. O. L.:—“Well, I do declare! It is shocking that he should marry Almy what's-her-name, after the way he carried on with that Nipper gal, who sang in his choir last summer.”

The open voluntary or prelude should be mostly of a quiet or sedate character, generally ending very softly, except at certain festival occasions, and there is no reason whatever why the last one should always be loud. Even when the organist expects a stirring march or offertory, he should extemporize for a short time, working up to his voluntary or postlude. It is very painful to hear a reverent, long-drawn “Amen” which dies solemnly away, followed instantly by a crashing “full organ.”

In one church, when the bells gave out, the person got up and said: “Brethren, the bells have broken and the organist can't play. Let us therefore sing and raise ‘Praise God from whom all blessings flow.’” This was a humbly malapropos intimation, but doubtless unintentionally so.

C. S.—In playing hymn-tunes on the organ some organists begin by sounding the key-note first, and others begin with a sort of a roll. Will you kindly tell me how that roll is done?

A.—Take the first chord of “Dennis”; for example, the notes of which, beginning with the bass, are F, C, F, A. The organist will generally sound the pedal (low F) first, then in the form of a slow arpeggio the following notes, beginning with the left hand: F, B, C, D, F, G-sharp, and A. The notes B, E, G, and C-sharp do not belong to the chord, hence are not sustained, but each note of the chord is held after being struck.

E. H.—The translation of “O Sacrum Hostia” is “O Savio Victim.” “Ite missa est” is sung by the priest at the end of a mass, and means “Go! You are dismissed.”

2. “Magnificat” is the name of one of the castanets of the Episcopal church, the war of which are “My soul doth magnify the Lord.”

3. “Swell organ disposition 8 and 4 feet” signifies the “foundation stops” of 8 and 4 feet, such as stopped disposition, salicional, open disposition, four-foot flute, and violin.

4. The quintatina is a stopped metal pipe, slightly overblown, sounding the twelfth as a harmonic together with the fundamental tone. The tone is entirely unlike that of the stopped disposition and vox celeste.

E. H. R.—Your quies relates to boy-choir training will be answered in an article by itself next month.

Vocal Department

Conducted by
H.W. GREENE

ART AS
A BUSINESS.

his artistic worth.

It is good business to be a good artist; but the business ability of the musician is based in inverse ratio to his artistic worth.

One develops much more in response to suggestion than is commonly supposed, and that is why we are constantly dropping suggestions into the minds of teachers and pupils as to the best way to conduct the business of art.

"Never thought of that" is a perfectly natural as well as valid excuse, for, in the routine of work peculiar to you, how could you be expected to think of it. It, however, has been thought of by some mind that was more alert than yours, or that had the discernment necessary to seize the idea at a critical moment and make it's value known, how dull, if not stupid, of you not to appropriate it for your own, at least to the extent of giving it a trial.

This illustrates clearly the legitimate offices of a magazine like THE ETUDE. It is responsible to advance the cause of the working and well-being of the profession it serves, by giving space to ideas of value, that all may use them—a veritable medium of exchange, a school of inspiration, which returns as to the proposition that, when we become so absorbed by social, business, and professional cares that systematic study is no longer probable if possible, suggestion is the saving force; it acts definitely, the strength with which it acts is governed by the conditions it meets.

Our suggestions this time are along the line of taking good care of your business. There are probably as many systems as there are teachers, but the best system of conducting the business of the studio embodies three principles, a deviation from which costs dearly, either in loss of business or that which is worse, —a lack of confidence of your pupils in your care or your integrity.

The first is a habit of promptness; promptness in all things, in your lessons, in sending bills, receipts, money, applying to letters announcing change of hours, recitals, etc.; leave nothing to chance or until the last minute. There are people who have spurts of promptness, which is a scantly virtue; it is promptness for seven days a week that counts. (I don't refer to that formal promptness which gives the pupil a chill as the moment arrives for the lesson to close, but the cordial invitation for the next pupil to approach, which is all that is necessary.)

The arrangement of your conveniences for teaching is next in importance. Immediately accessible should be your three M's—Music, Metronome, and Mirror. You must have music; your metronome is always a dependable friend; your mirror will aid you more than any accessory in studio work, and they should all be conveniently at hand.

To those who think that, if the piano is piled high with music and books in all manner of disorder, it is evidence of genius. The illusion is quickly dispelled when they find themselves paying for the time you are obliged to consume hunting for things. It is your duty to your pupils to have every sheet of music you use in wrappers, labeled and classified, so you can put your hand upon it in a second.

My method of classifying is by me means perfect, but is an improvement on actual disorder. Operas, oratorios, in separate groups; albums by prominent writers in piles by themselves; each song is enclosed in a wrapper upon which is written, name of song, composer, and the voice and grade. They then appear in separate groups as follows: Soprano, A. G. (advanced grade); M. G. (medium grade); F. G. (first grade). The contralto, tenor, and bass repertoires are treated in the same manner. Studies are most of them

bound and classified as Italian, German, and French groups.

There is much more to be said concerning the conveniences, but the suggestion is all that is necessary. Once you realize the value of a system, it will be perfected and in a manner that best suits your class and repertoire.

The next thing worth considering is your appointments. Have you a pleasant studio; is it neat and inviting; is the piano in tune; are the walls adorned with pictures of artists; has the center table books for the waiting pupil or her chaperon; is there a constant supply of fresh air in the room; are your colors harmonious; is there sufficient individuality in th style by which you surround yourself to mark you as a person of taste?

All these things are capital, the stock in trade directly affecting your real value as an artist teacher. The teacher's income is limited by the clock. Hence it is well to make the periods which the clock measures for you as valuable as possible.

* * *

A LIST OF BOOKS ON VOICE VOCAL READING.

has been often solicited by our correspondents. Our opinion of the value of much reading of purely technical works would perhaps be a disappointment to those who feel that they have been greatly strengthened by such a course, but we invite a little self-examination on this question, which will result probably in the discovery that practice (not theory) makes the teacher, and practice or the rather esthetic subtleties which are the revelations of practice are not writable or printable, they are too subtle to be even transmuted to the pen, as is rightful indeed.

One may sense the teacher's wishes, acquire his method, and teach it, but he will not arrive at it in precisely the same way as the teacher did, but by his own way, and it is the strength or force of this individual self-assertiveness that marks him for success and enables him to perpetuate the things that are great and effective in his teacher's work. We do not advise against reading other people's ideas, but certainly the contrary. Only do not expect to get from books more than you have in yourself. What you will get is other people's efforts to express what you already know, and their verification or repudiation of laws which seem to have grown out of your own experience will determine your respect and confidence in him.

If this seems to point to the encouragement of egotism on the part of teachers, I have given the wrong impression. What we do desire to impress upon their minds is that the way to exacting obedience to every proposition that is to be found in books, most of which are no better authority than the reader is in doubt bound to make himself by experience, tends to unmake, rather than make, teachers.

I found in *Music* the following list, which, with one or two exceptions, is excellent literature for the teacher and student of voice [Entronc.]:

A. Bach: "Principles of Singing"; "Musical Education and Voice Culture." "The Art of Singing." E. Behnke and L. Brown: "The Child's Voice"; "Voice, Song, and Speech." J. W. Bernhardt: "Voice Production."

Sophia Ciccolini: "Deep Breathing as a Means of Promoting the Art of Song." E. Clayton: "Queens of Song." T. Chater: "Scientific Voice, Artistic Singing, and Effective Speaking." J. S. Curwen: "The Boy's Voice." F. J. Crowest: "Advice to Singers." H. Campbell: "Voice, Speech, and Gesture." S. S.

Curry: "Lessons in Vocal Expression." H. H. Curtis: "Voice Building."

R. Dunstan: "Voice Production." J. Farrar: "The Human Voice and Connected Parts." O. Guttmann: "Gymnastics of the Voice." F. A. Guthrie: "Vocal Populi." G. D. Gibbs: "Vocal Influence Upon Mankind: Comparison of the Larynx of the Negro and That of the White Man." G. Holmes: "Science of Voice Production and of Voice Preservation." F. Holmon: "Speakers, Singers, and Stammerers." J. Hullah: "The Cultivation of the Speaking Voice." F. E. Howard: "Child-Voice." J. M. W. Kitchen: "Diaphragm and Its Functions." Lee Kofer: "The Art of Breathing as the Basis of Tone Production."

H. C. Lahn: "Singers of To-day." F. Lieder: "Vocal Sounds of Clara Bridgeman." M. Mackenzie: "The Hygiene of the Vocal Organs." Madame F. Roena Medlin: "The What and How of Voice Culture." G. Meyer: "Vocal Culture." A. G. North: "Voxmetric Pendulation."

Ange M. Patterson: "Art of Voice Production with Reference to Correct Breathing." "The Voice as an Instrument." E. D. Palmer: "The Rightly Produced Voice." J. Rush: "Philosophy of the Human Voice." W. Russell: "Orthophony of Voice Culture." A. Raneger: "Singing." Clara K. Rogers: "The Philosophy of Singing." O. M. Root: "Mysteries of the Voice."

H. R. Streeter: "Voice Building." I. B. Woodbury: "Cultivation of the Voice." E. B. Warman: "The Voice." W. H. Walše: "Dramatic Singing." F. Walker: "Letters of a Baritone."

* * *

WE inaugurate with this number REPERTORY. a series of studies on repertory. No particular plan has yet been outlined by which to afford the greatest good to the greatest number. I am confident, however, that, if the readers of THE ETUDE will co-operate with me, some excellent results may accrue. Send to me the names of one or two of your favorite songs. Tell me why they occupy the first place in your regard, and besides signing your name, give a brief *nom de plume*, under which I will, in the next issue, discuss the merit of your songs and offer any criticisms that suggest themselves. Send your communications direct to H. W. Greene, No. 459 Fifth Avenue, New York City.

* * *

THE ART OF SINGING may readily be divided into three distinct departments: the reverberation of the voice, enunciation, and interpretation.

It is interesting to note how various singers differ in their command of one, two, or all of these departments; and it will be easy to recall artists who are clever at each. Many an artist has made his reputation upon his vivid and striking interpretations, while his voice-production has not only poor, but even very bad. And perhaps it were best to acknowledge at once that, after all is said and done, the interpretation is the thing that appeals to the public, especially in these latter days, when good examples of voice-production are the exception rather than the rule.

But, on the other hand, there is a certain charm in a well-phrased voice that appeals strongly to a cultured audience. Many a singer gives up success to a well-phrased voice, and more than one would have failed completely without it; for the accurate placing of the voice gives it not only power, but its best quality. This being true, it goes without saying that time spent in getting the voice well-placed is more than well spent.

Of course, "placing" or "posing," the voice means getting the correct reverberation of the various notes of the scale; and there are various ways of accomplishing this purpose. Indeed, the means to this end are as numerous as the singing teachers themselves. And we must at once go back of these various methods and realize that they are all the outcome of the artistic instincts of the teacher. Let me repeat this in

another form. The teacher likes and believes in certain characteristic phenomena of the human voice, and exists himself to produce these in his pupils because they appear to him to be the best art. The sounds thus produced express his artistic convictions; so we must quarrel with him, however much they differ from ours.

Now, let us proceed at once to consider some aspects of the voice and their value to the singer. I shall start out with the proposition that no description or analysis of the vocal process has ever been set forth which does not fail with many pupils; and none has ever been discovered that is of much use away from the ear of the master.

There have been many carefully-studied attempts to analyze this process, which may be divided into three classes: those who physiologically describe the action of the vocal apparatus; those who depend upon the analysis of the breathing process; and, lastly, those who hold to the special phenomena of the voice known as reverberation.

The voice is a wind instrument which depends upon breath for its life and energy, and upon its reverberation for its beauty and color. If the reader will take any "Physiology" and look at a plate of the vocal apparatus, he will see a long tube ending in the mouth, in the middle of which is situated the larynx and the vocal cords. The other opening of this tube lies in the nose. We will note at the same time that the bony structure of the face has three cavities, which, presumably, are there for a purpose. Of course, the breath sets the vocal cords into vibration, and immediately the voice vibrates in either a *per or the whole* of these various cavities, the mouth, throat, nose, trachea, bronchial tubes, according to the note produced and the *freedom permitted the tongue, soft palate, and other muscles*.

Now, when the breath reverberates in the many ways we are possible to this marvelous and mysterious instrument, it is always the same, and the movement of the voice is peculiar in need of what I sometimes call the "upper resonance" (*i.e.*, the resonance of the reflectors), for its besetting sin is a thin flatness that is disagreeable and colorless. That is called "upper resonance" because it appears to be higher than the mouth and yet distinctly felt on the face. The lack of this resonance is so prominent in some cases as to make the voice sound "bleating" what Philip Hale calls the "beeping tenor." Now, all this is brought about by a complete closing of the high resonators, without which the voice can never be anything but hard and unattractive. This defect in the tenor voice does not always yield easily to treatment, because the singer finds great difficulty in giving up the tension that closes the reflectors of the head, patient study.

I submit the proposition, without fear of contradiction, that the singer must not be trammeled by elaborate means of getting this reverberation that enables him to sing with a free and well-placed voice.

For example, he has not the time, when he is singing, to think of his diaphragm, his throat, his face, and then the feeling of the tone. He must reduce his thought concerning his voice to one thing, whatever that may be, and I have no hesitation in saying that if he can attain to the correct phenomena of the voice it is enough for him to sing. With the reader will still perhaps recall some sopranos who sang habitually sharp, in which case he will be quite surprised to have an example of this "frontal" voice. The singer herself does not know that she is "sharpening" continually, and the defect is very difficult to remove when the habit is once fixed. I have often thought that it is sometimes a defect in the vocal apparatus itself, although this sound is deliberately taught by some teachers as "head-voice."

It is not head-voice, and never can be. It has a mushy, whooping sound that is not only unnecessary, but inartistic. The real head-voice, even to the highest notes, glides like a river when the notes are allowed their free, unrestrained vibration and reflection.

The head-voice needs to reverberate more freely in the fact that the upper part of the voice gets its intensity by vibrating only above the larynx, and the lower part both above and below. This is not sufficiently accurate for the singer, for the reflection or reinforcement of the voice seems to rise and fall with the scale, rising as the voice rises, and falling as it comes to the lower notes.

There is one thing that the singer should learn

as soon as possible: that the voice must always have, from top to bottom, a certain solid, firm quality, which we might call the "timbre" of the voice. This is what gives the voice beauty and carrying power, and is expressed by some teachers as being "forward in the mouth." Looked at from a scientific point of view there is no phrase connected with the tone of singing that has less sense. A tone may sound "forward" and yet be a miserable white note that has neither color nor expression.

On the other hand, this same note may be changed into a better one, full of color and lucidity in quality, by opening the reflectors of the tone, which will add overtones that give a tone its necessary color. This tone, therefore, has its initial vibration and then, in addition to this, its amplifying or reflecting resonance. Let me illustrate this by the tuning-fork and its resonator.

Take a tuning-fork and hold it in the air, the result is a feeble tone. Let the same vibrating fork be held over a resonator of wood, and the sound is increased, and we note that the tone is at once more sonorous. Let us now increase the breath. The voice is produced on this principle. The singer can learn by experience to flow the note freely into the mouth, where it gets its firm and carrying timbre, and at the same time there must be no rigidity of any muscles that will prevent the free action of the resonators. In other words, the singer must carefully hold each note over its reflector or resonator with a swift, facile action that after a time becomes as certain as the fingers of the player upon the piano. When the singer is able to play upon the resonators of his voice he will be able to command a variety of tone-color and a certainty of pitch that he has not found before.

Now let us proceed to consider some rather common phenomena in connection with certain voices. Let us take, for example, the voice of the soprano. Those who are familiar with this are probably to this marvelous and mysterious instrument, the soprano voice is peculiar in need of what I sometimes call the "upper resonance" (*i.e.*, the resonance of the reflectors), for its besetting sin is a thin flatness that is disagreeable and colorless. That is called "upper resonance" because it appears to be higher than the mouth and yet distinctly felt on the face. The lack of this resonance is so prominent in some cases as to make the voice sound "bleating" what Philip Hale calls the "beeping tenor." Now, all this is brought about by a complete closing of the high resonators, without which the voice can never be anything but hard and unattractive. This defect in the tenor voice does not always yield easily to treatment, because the singer finds great difficulty in giving up the tension that closes the reflectors of the head, patient study.

The soprano voice sometimes presents one of the most curious difficulties, which is popularly known as "frontal" voice. This is a quality in the higher notes something like the "defects" of a male voice, and is usually more or less sharp in pitch. It gives the effect of a "feminine" instead of a genuine voice. The soprano, however, will perhaps recall some sopranos who sang habitually sharp, in which case he will be quite surprised to have an example of this "frontal" voice. The singer herself does not know that she is "sharpening" continually, and the defect is very difficult to remove when the habit is once fixed. I have often thought that it is sometimes a defect in the vocal apparatus itself, although this sound is deliberately taught by some teachers as "head-voice."

It is not head-voice, and never can be. It has a mushy, whooping sound that is not only unnecessary, but inartistic. The real head-voice, even to the highest notes, glides like a river when the notes are allowed their free, unrestrained vibration and reflection. The head-voice needs to reverberate more freely in the fact that the upper part of the voice gets its intensity by vibrating only above the larynx, and the lower part both above and below. This is not sufficiently accurate for the singer, for the reflection or reinforcement of the voice seems to rise and fall with the scale, rising as the voice rises, and falling as it comes to the lower notes.

There is more than one way to reach the subject of "Articulation and Enunciation." I cannot hope that a casual reading of this article will give a perfectly clear idea of my meaning. I can only hope to make some suggestion which may serve as a guide to practice and experiment by the earnest student.

Singing has been described as "talking on a pitch."

and I have often watched it with the greatest interest as the note slipped from the right post into the bar, or "frontal," quality, and usually a little sharp.

Now let us consider for a moment how we are to attain the correct action of these resonators of the voice. First, let me submit the proposition that their action is essentially passive. We have only to feed breath into them. Imagine a series of bowls, from large to small, into which you are to pour water and let it stand. The water will remain in the bowl by the principle of surface tension. And, by the way, did it ever occur to you how miraculously sensitive the voice instrument is, and how little force it takes to set it into vibration?

Try this experiment: Half-close your hand and breathe into it gently as long as your breath lasts. Did it ever occur to you that there is power enough in this gentle breath for powerful singing if there is no interference with the vocal instrument? Nineteenth of the study of singing is a study of non-interference. And this is where the study of breathing comes in. Bear in mind that it is a means to an end, and not an end. You may remind me that the old adage maintained that the art of singing was the art of breathing. But the trouble with us has been that we have confined our study to inspiration instead of expiration.

Some have maintained that if we breathed properly we would sing properly. But this is altogether too indefinite for the singer. The singer may be able to feel out his breath against lighted candles, etc., and yet the voice be unsatisfactory. The reason for this, in my opinion, is that the accurate reverberation of the voice has not been attained. To be sure, the secret lies in not over-blowing or under-blowing the breath as it flows into the tone. But that difference is so infinitesimal that it is beyond us to measure it. And it is remarkable how the singer can hit upon the right resonance for a note after hours of training. It is not easy, to be sure, for the slightest inflection of face or throat seems to stop the reflection of the voice and leave the notes hard and unsatisfactory.

As a matter of fact, this process is as free from toil effort that it seems as if another person were doing it, and the singer simply watching the process. Of course, for the various vowels there are the changes in the mouth cavity by the action of the tongue and soft palate, but these are so marvelously adjusted that they are done, as it were, at the command of the breath. In other words, the breath seems to blow them into shape. The singer's great care should be to allow the resonating cavities to open and close freely as the notes sound, and this gives the voice the round, full, rich color that is so expressive.—*Perley Davis Aldrich.*

* * *

THE teaching of singing is much more difficult than that of piano or any mechanical musical instrument, because of paucity of the language and inadequacy of the illustrations used. In his own inner consciousness the teacher feels certain sensations connected with certain intonations which he tries to imitate. But when he attempts to convey this sensation, the pupil, though he may understand the language used, finds it difficult to feel them in his inner consciousness. These sensations, however, when once the subject is mastered, are as tangible as air that is connected with opening and shutting the hand.

Let anyone try to describe the peculiar flavor of a pine-apple, and we how difficult it is to use language which will carry to one who has never tasted a pine-apple any idea of its peculiar and poignant flavor. The only way he can appreciate it will be to taste for himself.

In trying to write upon the subject of "Articulation and Enunciation" I cannot hope that a casual reading of this article will give a perfectly clear idea of my meaning. I can only hope to make some suggestion which may serve as a guide to practice and experiment by the earnest student.

THE ETUDE



**SPECIAL
RENEWAL OFFER
FOR OCTOBER.**

To any of our subscribers who will send \$2.00, we will not only renew their subscription for twelve months, but will send a copy of "Student's Harmony," by Orlando A. Mansfield, Mus. Doc. Mr. Mansfield is one of England's foremost theorists. This work is well adapted for self-study, and is thoroughly practical. It has the advantage, also, of having a "Key" published in connection with it, which, however, is not included in this offer. We can recommend this work to all teachers who propose forming harmony classes during the coming season.

The manuscript is now in the printer's hands, and will be ready for publication shortly. Until then we make the following liberal special offer: For 50 cents, cash in advance of publication, we will send the work as soon as it appears on the market. To those of our patrons who have an open account, we shall be pleased to charge the work at the special price, but in that case the postage will be extra.

The initials of married women who have accounts with us often cause confusion in book-keeping. In one order the name is signed Mrs. John A. Robertson, and perhaps in the next it will be Mrs. Jennie C. Robertson, the consequence being that two accounts are often opened. It is customary to use the initials of the husband, except in case of a widow. We only wish to impress the importance of always using the same initials. We have thousands of small accounts on our books from all parts of the country. The initials of the husbands are preferable also as facilitating the delivery. In a town of some size, Jennie C. Robertson may be unknown to the postmaster, while the husband, John A., is well known. The street number should never be omitted, and the name of the State to be written plainly. We have had a case recently when we sent a package to three States before we hit the right one. It was Mansfield to Mr. and Mrs. first, the post office (Columbus) being in all three States. It was a month before the order was delivered. Too much care cannot be given to write address clearly. The music teacher is generally quite accurate, but the mistakes in ordering are not always their clerks.

The special offer on "First Steps in Piano-Study" is still in force. The work is progressing satisfactorily, and we hope to finish it in a month. It is a new work for very young beginners. It has been the task of the editor to make the study of the piano pleasing from the very beginning. Hundreds of teachers have ordered the book on this advance offer, and we are sure it will come up to the standard of our new works. Our advance price is 40 cents, post-paid. If the book is charged to any person having an account on our books, the postage will be extra. All are privileged to order one or more copies, which will be delivered to you on publication. Send in orders this month.

This is the time of the year for our patrons to interest themselves in securing new readers for THE ETUDE. We receive letters from all parts of the United States and Canada, from the great music centers, the large cities, as well as the small towns, in which teachers tell us of the constant help and stimulus they receive from the monthly visits of THE ETUDE. With this testimony as a basis, we confidently aver that no teacher can work with his pupils so successfully without THE ETUDE as he can with it. The teacher should exert himself to effect that every one of his pupils becomes a subscriber to THE ETUDE. He should call attention to many suggestions, to much information that he cannot take time himself to instill, and thus, month by month, he will be laying the foundation and building up the structure of sound musical knowledge.

Try it, teachers! Make a strong effort to get all your pupils enrolled among our readers. You will be repaid over and over for the slight exertion, and they will be able to do much better work. Our club-rate is liberal. Write to us for our valuable "Premium List."

The pedagogic plan underlying the book is thorough. The preface, directed to the teacher, explains fully how to use the book in teaching. It is for a grade of pupils, and also for those for whom "Pictures from the Lives of the Great Composers" was written.

With each composer there is given a portrait, map, tabular view, sets of questions and text, suggestions for further study, and a bibliography.

In advance of publication we will send the book to any address, post-paid, for 50 cents, cash with the order. Customers having accounts with us may have the book charged. In this case postage will be extra.

We have for this month a special offer on a work which will interest a large number of our readers. It is entitled "Society Dance Journal," for violin and piano, or mandolin and piano. The selections and arrangements have been made by Charles Eicher, who has an established reputation as an arranger of dance music. The selections include "La Sorrente Waltz," "La Chanson Mignonne," "Gavalleria Rusticana," "Cesse non Danze," etc.; in all, 70 pages of piano and 20 of violin or mandolin. Our price for this month is only 15 cents for violin or mandolin—or, as the piano accompaniment part, 30 cents, post paid. This price about covers the cost of paper and printing with postage. Those interested in mandolin or violin music will not permit this offer to go by. It must be remembered that the offer positively closes with this issue. Those having accounts with us can have the amount charged, but postage will be extra.

shelves all editions—such as Schirmer's Library, Peters, Litoff, etc.—are classified according to number, not the name.

You run no risk in purchasing your metronome from this house. The metronomes we now furnish are guaranteed for two years. We have sold a great number in the last three months, and have had no complaints. The prices are the same as heretofore, \$3.00 and \$2.50, with and without bell, respectively; transportation is additional, about 26 cents on each. We allow a quantity discount when ordered in half-dozen or dozen lots. We will keep the American make in stock, and send it to those persons who insist on having an attached lid, which the foreign make has not.

We had a conversation with one of our largest customers, the head of the music department of one of the largest colleges in the United States. He had dealt with us for many years, and in the last three months, the consequence being that two accounts are often opened. It is customary to use the initials of the husband, except in case of a widow. We only wish to impress the importance of always using the same initials. We have thousands of small accounts on our books from all parts of the country. The initials of the husbands are preferable also as facilitating the delivery. In a town of some size, Jennie C. Robertson may be unknown to the postmaster, while the husband, John A., is well known. The street number should never be omitted, and the name of the State to be written plainly. We have had a case recently when we sent a package to three States before we hit the right one. It was Mansfield to Mr. and Mrs. first, the post office (Columbus) being in all three States. It was a month before the order was delivered. Too much care cannot be given to write address clearly. The music teacher is generally quite accurate, but the mistakes in ordering are not always their clerks.

The "on sale" plan, while perhaps not originated by this house, has been brought to greater perfection by us than by anyone else. We are most liberal in our supplies. We do not require complete settlement but once in a season. It is possible for you to add to your first large selection at any time during the year for special need. We are willing to send almost anything to you within reason, on inspection. We send out every month, during the harvest season, ten or twelve pieces, either vocal or instrumental, or both, of new music; we add it to the general selection, the whole account to be settled finally at the end of the year, in June or July.

If you prefer to deal nearer home, or for your special needs, it would be great convenience to you to have one of our "on sale" packages or our new music "on sale" at hand to be used when it is possible without the trouble even of leaving your studio or home. You are interested, let us send to you our special circular on this subject.

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In addition to his work in Milwaukee, Mr. H. L. Testel will teach in Wauwatosa.

Mr. J. FRANCIS COOKE, of Brooklyn, has in press a work on "The Technic of Natural Forces and Other Essays" for piano students.

The Northwestern Musical Institute, Philadelphia, Alexander Bachman, principal, has resumed work for this season.

The music department of Craginwood School, Duluth, Minn., has engaged Miss Gusta Lowell Miller, of the Faletta Pianoforte School, Boston, to take charge of the piano department.

Mrs. STELLA HADDEN ALEXANDER, pianist, and Mr. Arthur B. Alexander, bass, have resumed their popular piano and song recitals.

We have received a very useful booklet giving the course of study as arranged by the Music Student's Club, New York City. Mr. Perley Dunn Aldrich will deliver eight lectures before the club.

MAUDIE SIBLIS-NICHOLS gave an interesting pupils' recital in the Congregational Church, Mitchell, S. D., September 7th.

We have received the fall announcement of the Wesleyan College of Music, Indianapolis, Ind. Mr. O. R. Skinner, director, has made six hundred students were enrolled in various departments last year.

Mr. WILLIAM H. SHERWOOD, and Mr. Sol Marsson, violinist, of Cleveland, Ohio, gave a series of interesting recitals at Chautauqua. A number of American composers were represented on the program.

Mr. ALBERT LOCKWOOD, of the University of Michigan School of Music, has arranged a series of lecture recitals covering the history of pianoforte music.

Mrs. ANNE C. HOLMES, of Westbrook, Maine, was honored with a place on one of the programs of Kathleen Barry Summer Night Concerts, New York City.

Mr. H. J. MAYSEN, director of the school of music at the Art Institute, Columbus, Ohio, and Columbia, S. C., died at his home in Lancaster, Pa., September 22. During the short time of his connection with the college he had done most excellent work.

Mr. WILLIAM E. SNYDER, of the Sherwood Music School, Chicago, was tendered a testimonial recital at the Bell Auditorium, Cincinnati, Ohio, Sept. 11th. Mr. Snyder will teach in Chicago and also spend several days at a week in Kenosha, Wis.

Mr. JAMES W. HILL, of Haverhill, Mass., gave his one hundred and ninety second recital on September 11th. He will spend several days in the week in Boston.

The pupils' recitals in the Faletta Pianoforte School, Boston, Calif. Faletta, director, will be rescheduled, probably from the date of reserve-seat tickets will be applied to the scholarship fund.

The Cleveland School of Music, Mr. Alfred Arthur, announces the engagement of Mr. A. Sprangler for the piano and organ department. A course for the training of children's voices has also been arranged.

The Toledo Conservatory of Music and Dramatic Art, Toledo, Ohio, begins the fall term October 1st. The music hall connected with the conservatory has been newly fitted up to accommodate an audience of 1000.

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The "Game of Triads or Chords" is received, and I find it to be very nice and interesting.

I have given "Foundation Materials" by Charles W. Landorn, a thorough test, and find it excellent.

We have received Dr. H. A. Clarke's book on "Harmony," and find it very useful and instructive.

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I am very much pleased with "The Modern Student." It is just the thing for the modern student.

I am delighted with "The Modern Teacher." It is charming.

I have just received a copy of Kohler's "Practical Method for the Piano." I consider your edition the best of them all.

I am very well pleased with Schmid's "Students' Selections." They seem to me especially interesting studies for young people.

I am very well pleased with Mansfield's "Student's Harmony," it is a good work for self-study.

I have received "Graded Material" for the Pipe Organ, by Rogers, and am much pleased with it.

I find your "Graded Course," by Mr. J. Lawrence, very helpful to all students who are interested in music.

I am well pleased with Mason's "Graded Course" and "Touch and Technique" in my teaching, and there can be nothing better.

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I want to thank you for always filling my orders so promptly. You certainly deserve great praise.

MARY NILES

HOME NOTES.

(Viola Department, continued from page 277.)

playing in the most flattering terms. His neighbor joined him in these eulogies, but added: "Paganini's skill is not astonishing; he owes it to his eight years' sojourn in prison where he had only his violin to soften the sufferings of captivity. He was condemned to this imprisonment for having assassinated, in the most cowardly manner, his rival—one of my friends." As may be imagined, every person present exclaimed against the enormity of the crime. Addressing the individual who knew my history so well, I asked him to tell me when and where this crime had occurred. All eyes were turned toward me. Imagine the moment when I was recognized as the principal actor of this tragic story. The narrator was greatly embarrassed. It was no longer his friend who had died; he had heard—some one had told him—he had believed—but it was possible he had been deceived—etc. So you see, sir, how people play with an artist's reputation, and that lazy people will not understand that one can study just as well at liberty in one's own room as under lock and key.

In Vienna a rumor still more absurd tried the credulity of enthusiasts. I had played the variations entitled, "Le Streghe," and they had proved quite effective. A gentleman, described to me as having a pale complexion, a melancholy air, and an inspired eye, stated that he could determine from my art, that I was a devil. In playing the variations, he had distinctly seen the devil near me, guiding my arm and conducting my bow. His striking resemblance to me clearly proclaimed my origin. He was clothed in red, and was provided with horns and a tail. You will appreciate, sir, that after such a minute description there could be no doubt as to the truthfulness of such a statement, and that many people were convinced that they had discovered the secret of what they termed my "tricks of strength."

These rumors annoyed me for a long time. I tried to prove their utter absurdity. I called attention to the fact that, since my fourteenth year, I had been continuously before the public; that for a period of sixteen years I had been musical director at the court of Lucca; that, consequently, if it were true that I had been a devil, it would be difficult for having killed my master to my rival, the dead man must have been committed before I became known to the public; that is to say, I must have had a mistress and a rival when I was but seven years old. In Vienna I appealed to the Italian ambassador, who made the declaration that he had known me for nearly twenty years as an honorable man.

Thus I succeeded in stifling this slander; but something of it has always remained, and I was not surprised that it should reappear in this place. What can I do about it? I see no other way than to be resign and let malignity exercise itself at my expense. However, I believe I ought to tell you, in conclusion, the anecdote which has given rise to these injurious stories.

A violinist named D., who was in Milan in 1798, became intimated with two men who led a wicked life. These men persuaded him to accompany them to the village, one night, for the purpose of murdering the rector, who was supposed to have some money. Fortunately, the courage of one of these guilty men failed him at the last moment and he denounced his accomplices. The police arrested D. and his companion just as they arrived at the rector's house. They were sentenced to twenty years' imprisonment; but General Menon, after he became Governor of Milan, liberated the artist after the latter had spent two years in prison. Would you believe, sir, that my whole history has been embroidered on this incident? The man in question was a violinist, and his name ended in "I"—surely that must have been Paganini! The assassination came either that of my mistress or my rival, and was I, so they said, who had been thrown into prison. But, as they would have it, I discovered myself in violin school in prison. And the irony—which world have proved an impediment to my arms—received the credit for my discovery. Yet one word. Since impossibilities are believed, I



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All the great artists of the present day could tell a far different story as far as concerns their own needs and experience. In their youthful days they studied their art's work not by set rules and conservatory principles, but gave themselves up to enthusiastic devotion to their art. The actual art thus employed was never taken into consideration, and their efforts were always in accordance with their physical and mental strength. Later in life, when greatness had already been achieved, we find them still ignoring system and principle in the expenditure of time; and again the hours which are devoted to study are just as many or few as circumstances and conditions—need—principles—

Common sense, simple reasoning, should direct and govern the student's course. His needs and his power of endurance are the best and safest guides.

Ordinary intelligence must surely warn him to husband his strength—to make each hour, each minute, count for something in his daily effort to succeed. Five minutes' sober reflection are sufficient to convince him that progress is possible only when patience, determination, and good judgment are made the chief factors in his studies. On the other hand, he cannot fail to understand that purely mechanical work, incessant repetitions of a heedless and unnatural nature, will surely sap his strength and leave him in the end, impoverished in artistic achievement.

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Artists who are generally accepted as having exceptional merit, and whose work has stood the test of time, the following names may be regarded as representative:

Joachim, Sarasate, Ysaye, Sauret, Thomson, Marceau.

There are, of course, many violinists now before the public who are attracting attention, and who are even elated in the most extravagant terms; but it can hardly be said that they rightfully take their place among the names mentioned above. Wilhelm, of course, attracted much attention some twenty years ago, and he is still considered by many to be a marvelous technician. But he rarely plays in public,

so that the teacher may give out one at a time. The teacher will determine the order of the exercises, and whether each one shall be done wholly or in part.

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must submit to the inevitable. The hope remains to me, however, that, after my death, Calumny will abandon her prey, and that those who have so cruelly revenged themselves for my success will leave my ashes in peace.

NICOLÒ PAGANINI

How many hours is it necessary for me to study each day?" is in question which the teacher is called upon to answer innumerable times during every session.

It is a question seemingly perplexing to the average student, for he is generally under the impression that there exists some fixed rule for the guidance of students in general, and that this rule can easily be rendered logical and applicable in his particular case.

The whole truth of the matter is very simple, indeed. The conscientious teacher is rarely in a favorable position to answer such a question with even a semblance of accuracy or logic. He knows that the advanced player can make but little progress with thirty minutes' daily study; and he knows, also in a general way, that few students have sufficient physical strength and endurance to enable them to devote six or seven hours daily to their studies. Confronted, as he usually is, with the two extremes of insufficient and excessive time, he deems it best to suggest what, to him, seems to be a happy medium.

In finding this happy medium the teacher takes the form of the sage advice: "Four hours' daily study is sufficient for anyone." Indeed, this advice is so general and so emphatic in the Prussian capital that one almost suspects it has become a fixed law in German musical training. Be that as it may, however, the problem of sane and sufficient study is hardly solved by such an unquestioned statement.

All the great artists of the present day could tell a far different story as far as concerns their own needs and experience. In their youthful days they studied their art's work not by set rules and conservatory principles, but gave themselves up to enthusiastic devotion to their art. The actual art thus employed was never taken into consideration, and their efforts were always in accordance with their physical and mental strength. Later in life, when greatness had already been achieved, we find them still ignoring system and principle in the expenditure of time; and again the hours which are devoted to study are just as many or few as circumstances and conditions—need—principles—

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nowadays, and we know little or nothing of his present abilities.

The list of able violinists residing in Europe and the United States is a long one, and it would be a difficult matter to do them all justice and place them in the category in which they properly belong.

Baker's "Biographical Dictionary" (published by G. Schirmer) is the latest publication of its kind, and will be found to contain reliable information.—George Lehmann.

PRACTICAL ADVICE TO YOUNG TEACHERS.

"What must I do in order to be successful?" is often asked. That depends on what one calls success. Do not enter the profession of music teaching unless you have a musical temperament. If music is a necessity to you, a part of your life, and you have chosen well. Music is soul language, and if you need an interpreter to give you its message you can never hope to become a musician.

If you are resolved, however, on choosing teaching as a profession, be satisfied with nothing less than the best for yourself. If you wish to be at the top, make it possible by your own attainments. The country is a source of poor teachers; the need is for thorough musicians as instructors. The public must be educated up to the time, but eventually a teacher is valued in what he really is. Your qualifications so high you will be indispensable to your patrons, and rival teachers cannot supersede you.

"But," you say, "good teachers charge more than I can afford to pay, and we have no first-rate teacher in our town." Then take the amount of money you have to expend on music and go to a good teacher.

Twenty lessons from one who knows are worth ten times that number from one that is incompetent. No one can instruct you in an art he does not himself understand.

When you have fitted yourself to be an instructor, do not start out with the sole purpose of making as much as you can out of it. If you are only faithful to your duties, that part takes care of itself. Your pupils are so many embryo musicians for you to train or mature in their growth. It is for you to study their needs and to adapt your method. Do not be bound down to any僵化 method. We find them still ignoring system and principle in the expenditure of time; and again the hours which are devoted to study are just as many or few as circumstances and conditions—need—principles—

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Important Announcement

After a lapse of nearly six years we find it possible to resume the issue of the Music Review, the publication of which was suspended in Dec., 1894. We shall not, however, as then, conduct the magazine feature of it . . . The publication of the Review was originally intended to be most efficient aid in presenting to the artistic and musically cultured public throughout the country, information regarding desirable new publications that are issued from all publishing houses of any note. It is this feature of the Review that will be resumed now, with perhaps the addition of noting a few of the most important events. We shall now, as before, give the Music Review only to the living, of such time as after careful examination to be the most desirable for their purpose. We shall endeavor to have our classification and grading so complete that it will be a helpful and reliable guide in enabling subscribers to judge of the nature of everything that is recommended. Special and separate mention will be given wherever it is deemed necessary . . . We take this opportunity to announce the connection of Mr. Walter Spry, a pianist and musician of high standing, whose experience in teaching in this country since his return, gives him unusual fitness for conducting a work of this nature. The Review will be under his charge and he will be ably assisted by others connected with him, and by competent musicians whose special services are secured for this purpose . . . Former subscribers to the Review will not need to be told of the fairness with which the listing of new compositions was conducted, and we can only give renewed assurance that such fairness will be continued. Our aim will be to make the Review the most efficient and reliable record of desirable novelties that can be had. Attention will be given only to the works of importance . . . The Review will be issued monthly at least ten months in the year and we have fixed the yearly subscription price at sixty cents . . . The reappearance of the Review will make further publication of our Bulletin unnecessary and that will therefore be discontinued . . . To do this work thoroughly and conscientiously requires an enormous amount of time and labor, and it is therefore hoped we will receive liberal support in promoting a publication of this nature. We will appreciate every effort that is made in our behalf towards securing new subscribers. Yours very truly,

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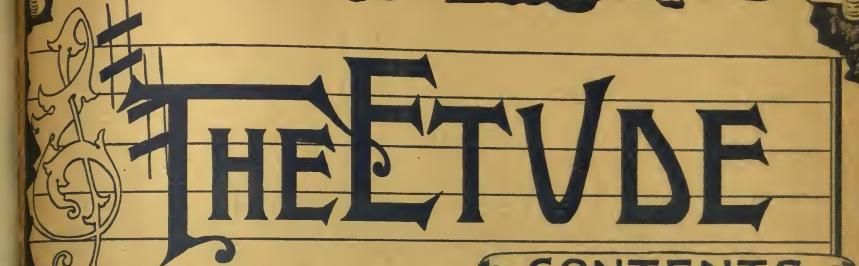
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